

TECHNOLOGY DEPT.

The Inland Printer



M A R C H • 1 9 4 4

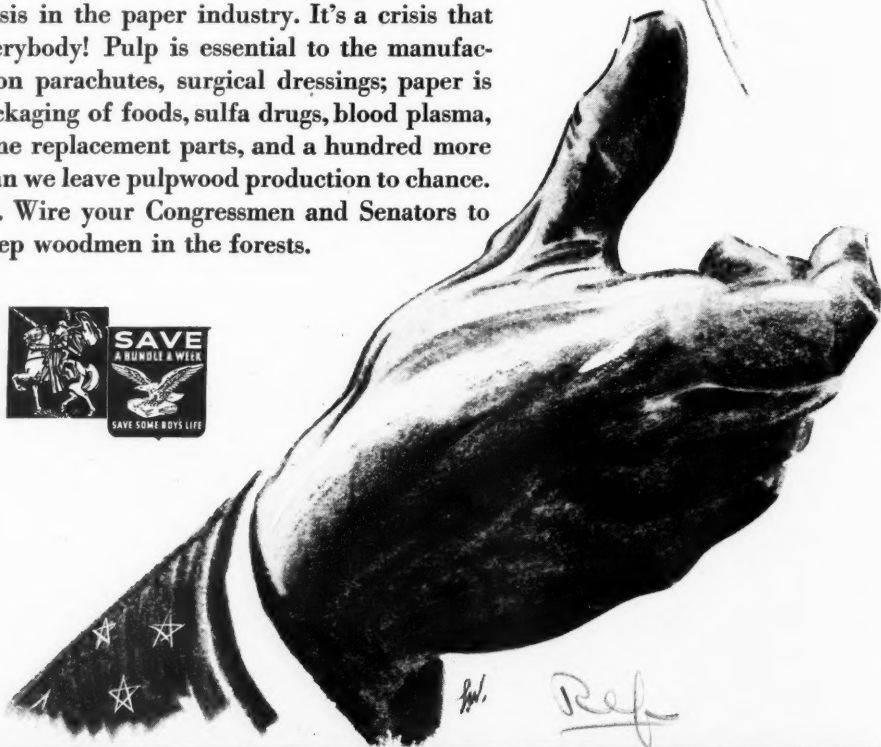
TRIFLING

with a

WAR ESSENTIAL

You know that pulpwood has been declared a critical war material. You know we simply cannot win this war without pulp and paper. Yet America trifles with the success of the war effort by draining men out of the woods with offers of high wages and jobs which may be more glamorous but often are far less essential.

So it is that America at one and the same time, demands an un-failing supply of pulp and paper and permits conditions that prevent that production. Pulpwood production is down. Reserves in woodyards have been exhausted. Mills are operating short time. This is more than a crisis in the paper industry. It's a crisis that will soon be felt by everybody! Pulp is essential to the manufacture of explosives, rayon parachutes, surgical dressings; paper is indispensable in the packaging of foods, sulfa drugs, blood plasma, medicines, gun and plane replacement parts, and a hundred more war needs. No longer can we leave pulpwood production to chance. It is too vital to victory. Wire your Congressmen and Senators to urge action that will keep woodmen in the forests.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers, Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

Think of Your Future—Buy An Extra Bond Today!

Do you REALLY KNOW about the LUDLOW?

Some printers who have never examined the Ludlow System to see how it works may have mistaken ideas regarding it.

- Reasoning from their experience with single types, they may think that setting, casting and distributing is a round-about way of getting a line. They may imagine mold and machine changes taking up a lot of time. They may be hazy about what needs to be done when varying typeface sizes and measures. They may be concerned about the workings of the slug-casting mechanism.

- The answer to all this is to ask us for a practical demonstration—covering actual production of such jobs as interest you. Then you really will know—and may be surprised.

- The Ludlow is a simple tool for the hand compositor. It enables him to think about the copy itself and how to present its message most effectively. He can forget the machine and can concentrate on producing the effect he wants.

- Ludlow typeface matrices are set and spaced in somewhat the same way as single types—but far more easily. Sluglines cast from lines of matrices are made up into solid all-slug forms—which stay as approved to the end of the press-run. That's really all there is to it. But to be fully appreciated, the Ludlow must be studied in actual operation, producing various kinds of composition.

- Full information about the Ludlow will be sent you gladly upon request.



Ludlow Typograph Company

2032 Clybourn Avenue + + + Chicago 14, Illinois

Set in members of the Ludlow Karnak family

Think of Your Future—Buy An Extra Bond Today!

When Writing These Advertisers, Please Mention THE INLAND PRINTER

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



The power of printed publicity has gained new laurels in this global struggle to free the oppressed and bring order into a sadly upset world. The printing press has been a mighty and essential weapon utilized by every branch of service on all fronts. In addition, the need for informing and teaching the folks on

the home front has been successfully met by America's printers in spite of material and man-power shortages. That printing Papers are performing a major function in this, our Country's hour of great need is a basic reason for all users to conserve them in every way. Paper is a war weapon, use carefully and effectively.

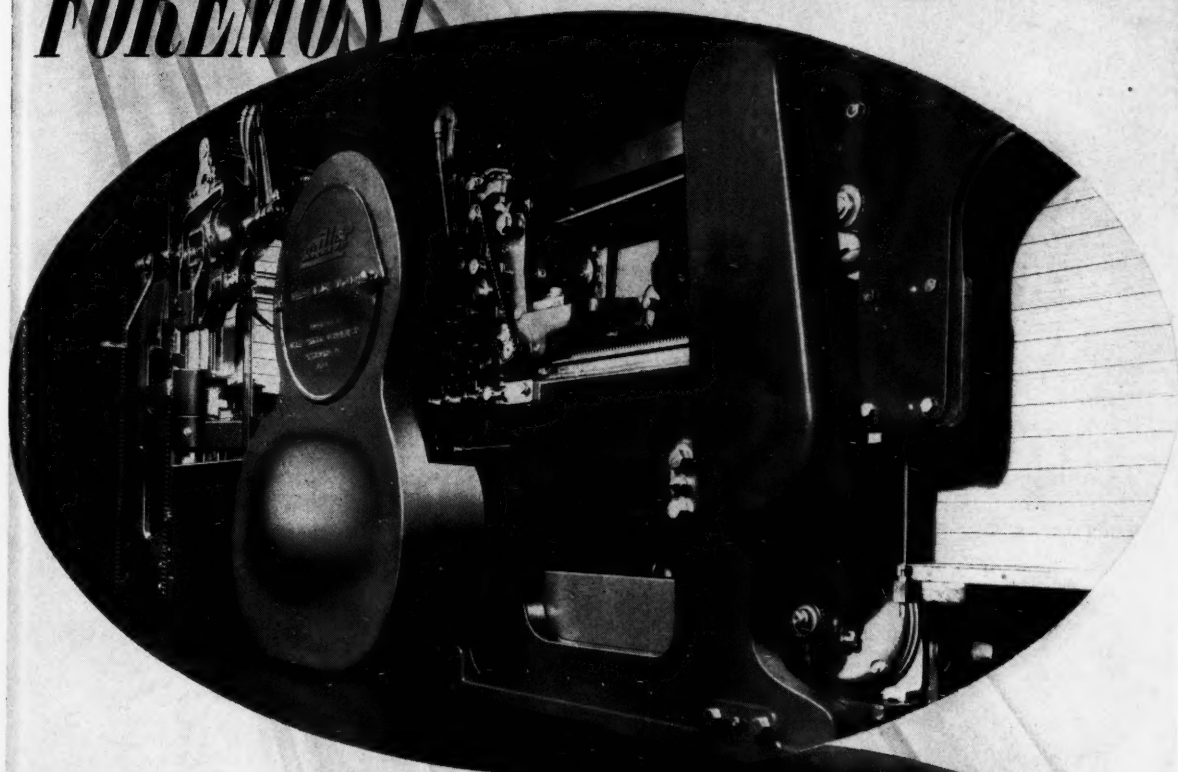
VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY · CLOQUET, MINNESOTA

Published monthly by TradePress Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1944. TradePress Publishing Corporation.

ON

FOREMOST



yesterday, today
AND TOMORROW

Miller Printing Machinery Co., Pittsburgh
World's largest exclusive manufacturer of automatic cylinder presses

"THE TIME HAS COME,"



Associated Press Wirephoto

said PAPER

Too many lives were lost to the enemy who occupied the Benedictine Monastery on Mount Cassino. Time was up.

On Feb. 6th, twenty-five 105 mm. shells were each packed with 550 paper leaflets. They were set to burst just over the building.

The leaflets read: "The time has come when we must train our guns on the Monastery." Warnings to civilians to evacuate followed.

Paper did the job. Paper alone could do it. When radios are forbidden, signaling outlawed, all news channels closed, paper alone can take the printed message to the places where it is most needed.

A high-powered propaganda offensive, for instance, is now being waged by tons of leaflets dropped be-

tween the bombs on every air raid on German cities.

But the propaganda fight is but one of paper's many war jobs.

"Try paper," say the orders when a bottleneck looms up.

Consequently, paper is doing uncounted jobs it never thought to do. From ammunition to airplane wing tips, from draft board forms to front-line ration packages — paper is now part of every phase of war.

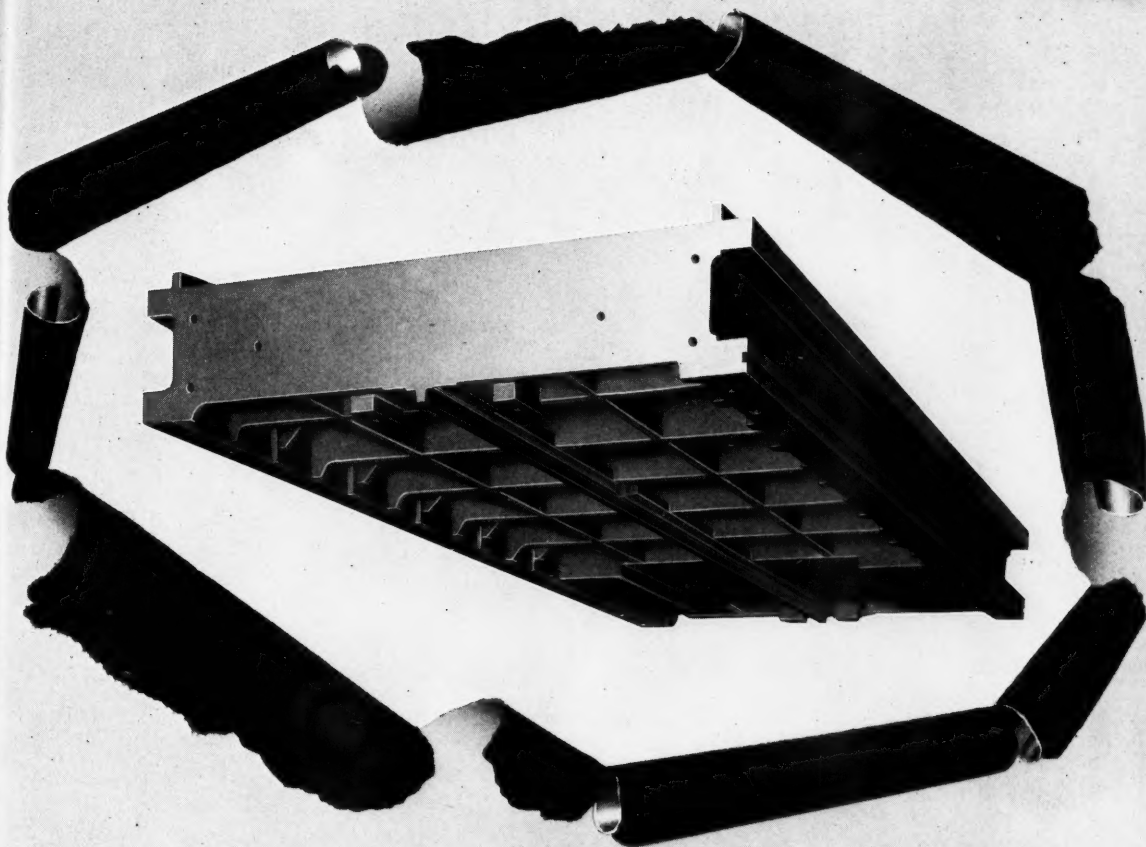
Making a thousand miles of paper a day, as we do, we see paper and pulp products developing for even wider uses. Proved in the emergencies of war, we believe that paper will play far larger parts in many new departments of peacetime industry.

OXFORD PAPER COMPANY

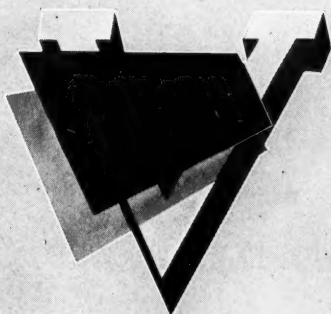
230 Park Avenue, New York 17, N. Y.

WESTERN SALES OFFICE: 35 E. Wacker Drive, Chicago 1, Ill.
MILLS AT: Rumford, Maine; West Carrollton, Ohio





FOUNDATION FOR PRECISION



You are looking at the underside of a bed for a Vandercook Proof Press. This rigid, immovable bed is the foundation on which a highly specialized business has been built.

Vandercook Rigid Bed Precision Proof Presses have established new standards for single color or process color work. These standards are being constantly stepped up---in keeping with the demands for higher speed and more faithful color guides for wet proving.

Some of the major Vandercook war production now consists of Norden Bombsight parts and assemblies, and Submarine parts.

VANDERCOOK

PROOF PRESSES - BLOCK LEVELLERS - HACKER GAUGES

VANDERCOOK & SONS, 900 North Kilpatrick Avenue, Chicago 51, Illinois
216 East 45th Street, New York 17, New York

VERSATILITY...



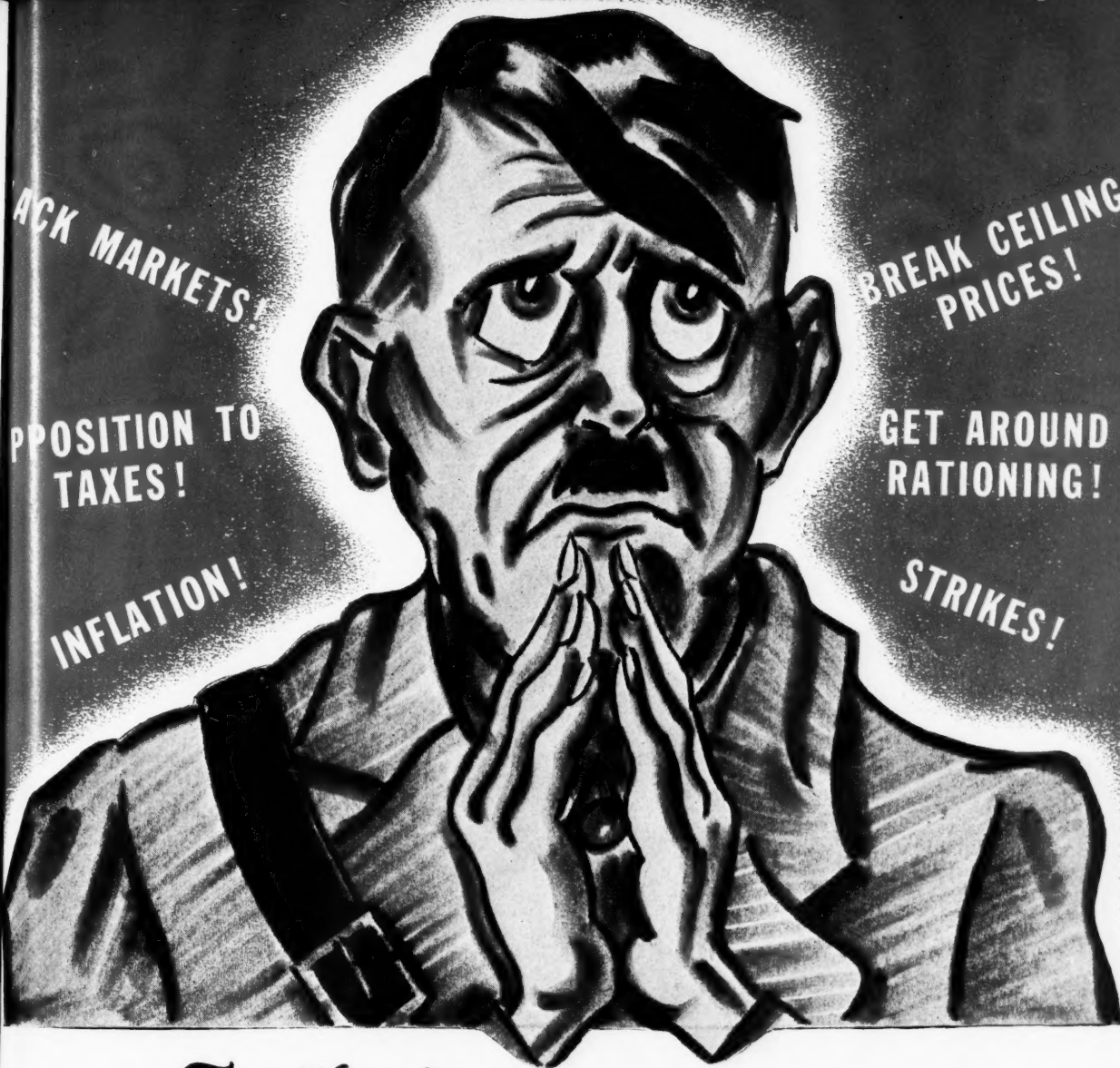
LONG AGO ATF Kelly presses earned a reputation for ideal performance on "run-of-the-hook" work as well as fine color printing. On an ATF Kelly, the heavy form prints as well as the light one... big half-tones and heavy solids are taken in stride... accurate color register is positive. And the ATF Kelly family handles a broad range of sheet sizes and stock weights. This versatility of performance is the chief reason why the ATF Kellys usually are the busiest presses in any plant... why they make more money for their owners.

GET IN LINE NOW with ATF's *Civilian Priority Delivery* plan for the presses you will need when the war ends. Full details from your ATF Salesman or upon request.

ATF Kelly... THE PRESS OF TODAY AND TOMORROW



BUILT AND BACKED BY
american
TYPE FOUNDERS
200 ELMORA AVENUE
ELIZABETH 8, NEW JERSEY

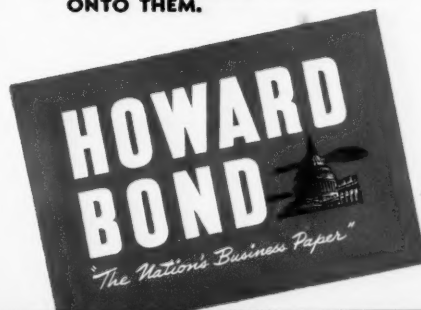


Hitler's NEW TECHNIQUE

Hitler knows what inflation did to Germany following the last war. And you can bet your bottom dollar that his agents in this country are fostering black markets, stirring up opposition to taxes, fomenting strikes for higher wages, searching for loopholes in the rationing set-up and otherwise contributing all they can to bringing on an uncontrolled price rise here, hoping that it will make this war last longer and leave us all broke when it's over. ● Uncle Sam is fighting hard to keep prices down. But he can't do it alone. It's up to you to battle against any and every rising price! To help win the war and keep ours from being a hollow victory . . . you must keep prices down. The column to the right will show you how.

THE HOWARD WRITING PAPER MILLS • URBANA • OHIO

1. BUY ONLY WHAT YOU NEED.
2. PAY NO MORE THAN CEILING PRICES.
3. SUPPORT HIGHER TAXES.
4. PAY OFF OLD DEBTS.
5. DON'T ASK MORE MONEY FOR GOODS YOU SELL OR WORK YOU DO.
6. SAVE FOR THE FUTURE.
7. BUY WAR BONDS AND HANG ONTO THEM.



The third advertisement of a series appearing in Nation's Business, Newsweek and U. S. News in the interest of those producing paper and printing so vital to the country's commercial and industrial activities in time of war.



500,000 "wires"
every day—made
possible by **PAPER**

**KIMBERLY
CLARK**
CORPORATION
NEENAH, WISCONSIN

Paper tapes, perforated to transmit electric impulses, send four messages in each direction simultaneously over the same wire! Paper teleprinter tapes rapidly record messages at their destination. Paper handles today's volume of messages, which would completely swamp the outmoded Morse key.

In a single year, the telegraph industry uses enough paper tape to reach from the earth to the moon three times. And the annual requirement of telegram blanks numbers more than a billion.

Yes, it takes tons of blanks, tapes, envelopes, money order drafts, page printer rolls . . . plus 4,000 other vital paper items to operate the Western Union telegraph system.

*Levelcoat** PAPERS

Trufect*

For highest-quality printing

Kimfect*

Companion to Trufect at lower cost

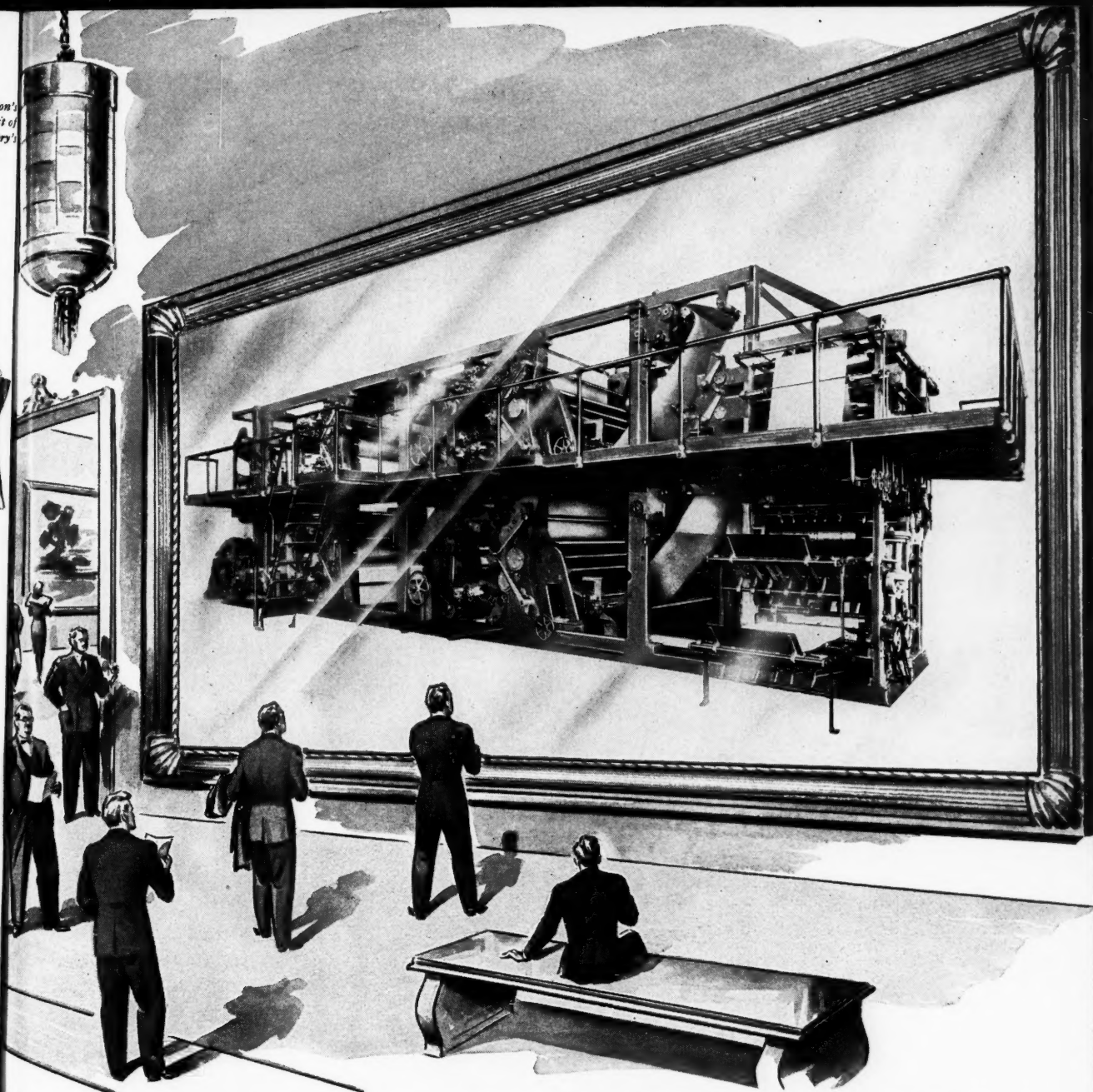
Multifect*

For volume printing at a price

Kimberly-Clark are also makers of Tribal, Economy and Recondite cover stock, Regent Bristol and Kimray school papers.

*TRADE MARK

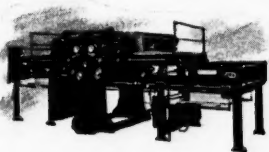
in Nation's
interest of
the country's
of war.



EVERY COTTRELL PRESS — whether it is the type of printing giant shown here or the smaller two-color unit — embodies all the experience and engineering skill of an organization which is backed by 89 years of dependable printing press manufacture.

The multicolor mail order catalogue press shown above was developed and

built by Cottrell. It is a double-deck, double two-color press, printing sixty-four signatures in two colors folded in all the necessary combinations for catalogue production. Its speed, when running 32 pages in four colors, is limited only by the quality of work demanded and by the ability to dry the ink.



C. B.

Cottrell

& SONS CO.

WESTERLY • RHODE ISLAND

New York: 25 East 26th Street • Chicago: Daily News Bldg., 400 West Madison Street • Claybourn Division:
3713 North Humboldt Avenue, Milwaukee, Wis. • Smyth-Horne, Ltd., Chipstead, Surrey, England

Prominent Users of Strathmore Letterhead Papers: No. 46 of a Series



Master control room of Station WLW in Crosley Square, Cincinnati

does your letterhead **REACH YOUR AUDIENCE?**

More advertisers spend more money to sell merchandise to more people over Station WLW in Cincinnati than on any other radio station in the world! WLW's night time audience is more than 12 million... their war work important but a military secret... their developmental laboratory one of the finest in the country.

Typical of this forward-looking station is the WLW letterhead on fine Strathmore paper. YOUR letterhead must inspire confidence... reach the right people. With lighter weight paper a wartime necessity, QUALITY is more important than ever. The Strathmore watermark is your assurance of quality.

Strathmore Papers for Letterheads: Strathmore Parchment, Strathmore Script, Strathmore Bond, Thistlemark Bond, Alexandra Bond, Bay Path Bond and Alexandra Brilliant.

STRATHMORE

MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

PAPER IS PART OF **TODAY'S PICTURE**

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

This series appears in:

**FORTUNE
TIME
BUSINESS WEEK
UNITED STATES NEWS
NEWSWEEK
FORBES
ADVERTISING & SELLING
TIDE
PRINTERS' INK
SALES MANAGEMENT**

SHATTERING ALL TRADITIONS

It has always been a tradition that men could not fight machinery. Yet in our present war two or three infantrymen... *armed with an entirely different rocket-type gun, affectionately nicknamed the Bazooka*... are stopping and destroying the enemy's biggest tanks.

When the story of this war is finally written much credit must go to America's remarkable genius in devising quicker, better ways of doing things. That ability has provided the solution of countless war problems. And many peace-time developments of American industry have been of tremendous value to our war effort... a typical example being an achievement of nine years ago which made possible the speedy, economical production of fine coated paper.



CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

How essential is paper to our war effort? We know that paper is needed to wrap and protect the precious supplies flowing to our far-flung fronts. We know that many ingredients of paper must be used for powder, surgical supplies and other items. But probably the most important war use for paper is in keeping all of us informed as to just what is going on overseas.

Our national magazines not only give us the facts but continually reproduce actual battle-front photographs which *show exactly what is happening*. To reproduce such photographs realistically and clearly, enamel-coated paper has long been an ideal medium.

Consolidated Water Power and Paper Company derives much satisfaction from the fact that its pioneering development of 1935... *which materially reduced the cost of coated paper*... makes it possible to provide a substantial portion of the coated paper so essential today. And because Consolidated Coated is produced faster and more economically, its manufacture requires a minimum of man-power and machine-hours which are now so vital.



CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES

WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills... All in Wisconsin

SALES OFFICES

221 SO. LA SALLE ST., CHICAGO 3

the **M**agic Lure of the Print Shop



Sometimes it is the nature of a craft to create an unbreakable tie between itself and the worker in that field, a heart attachment equal to lifetime devotion. One familiar example is PRINTING. Once editor, compositor, or pressman catches the spirit of the shop, the spell is seldom broken. Like the odor of a camp fire, or a whiff of salt air, the beloved tang of printer's ink, symbolical of a great profession, gets into your heart and soul. Law books, text books, encyclopedias, magazines, and newspapers, all smack of it. It is an invisible link that binds all intelligence together. It is the stimulus for creation in business or romance. This craftsmanship, this devotion to service and alertness to business needs, has nourished and developed an enormous industrial vitality, and whichever way the course of the future runs, the printer will always find himself able to adapt his helpfulness to new opportunity.

NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8½" x 11") of detailed description and information on every government



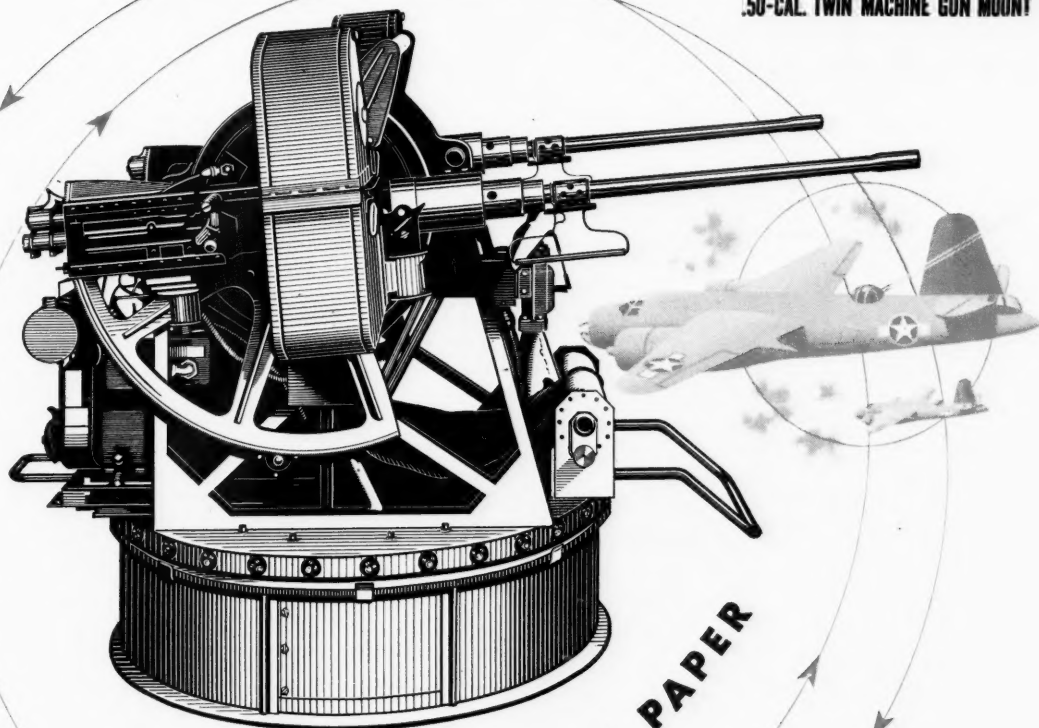
public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City.

HARRIS • SEYBOLD • POTTER • COMPANY

HARRIS DIVISION
CLEVELAND 5, OHIO
MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS
AND GRAVURE PRINTING MACHINERY • • • • •

SEYBOLD DIVISION
DAYTON 7, OHIO
MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

.50-CAL. TWIN MACHINE GUN MOUNT



VICTORY BEGINS ON PAPER

Make two machine guns grow where only one machine gun grew before . . . that's firepower.

Easy enough in theory, in practice this has presented many a tough problem for designers. Without *paper* to jot down their ideas, to blueprint their designs, the job could never be done.

The wartime task of Hamilton Papers is to help supply enough paper to meet the Nation's tremendous demands. *For paper is a basic weapon of war.*

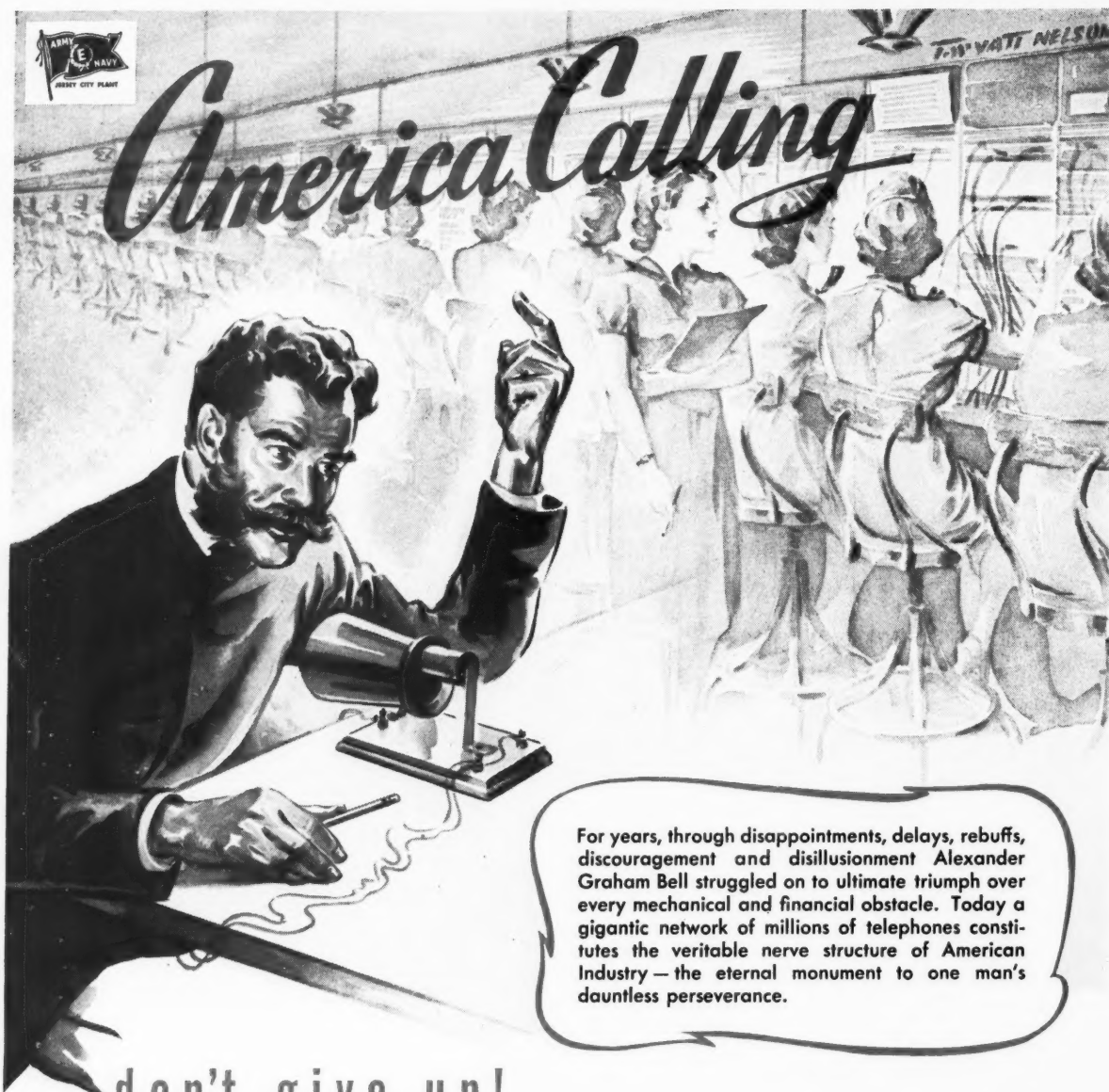
The home-front, too, depends on an adequate supply of paper and W. C. Hamilton & Sons are doing their best to produce paper for essential civilian needs, in spite of mounting paper shortages. You can rely on Hamilton Merchants everywhere to do all they can to meet your needs for "good papers for good business."

W. C. Hamilton & Sons, Miquon, Montgomery County, Pennsylvania. . . . Offices in Chicago, New York, and San Francisco.

HAMILTON PAPERS



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



For years, through disappointments, delays, rebuffs, discouragement and disillusionment Alexander Graham Bell struggled on to ultimate triumph over every mechanical and financial obstacle. Today a gigantic network of millions of telephones constitutes the veritable nerve structure of American Industry—the eternal monument to one man's dauntless perseverance.

don't give up!

The production of items for the war effort has taught us many things. We have created new materials . . . designed and installed new equipment . . . evolved new techniques and processes. All this is helping us create finer point-of-purchase displays for advertisers who are wisely looking ahead to peacetime selling by keeping their name and message constantly before their customers now, in wartime.

To those who would counsel business men against the danger of stopping their displays, we reiterate: "DON'T GIVE UP point-of-purchase promotion . . . not even for a day."



ARVEY CORPORATION

SERVING AMERICA'S ADVERTISERS SINCE 1905

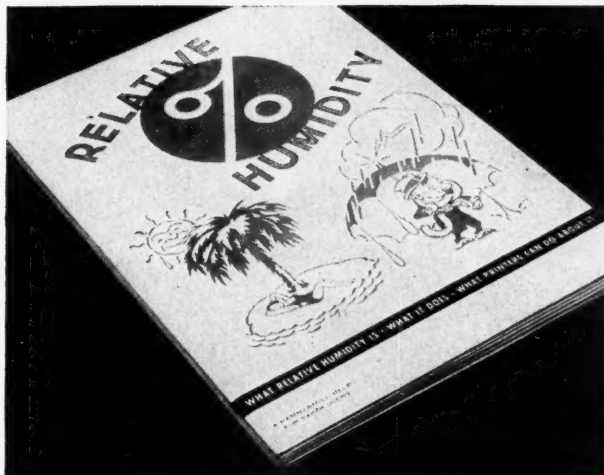
CHICAGO

DETROIT

JERSEY CITY

Two timely ways to AVOID FEEDING TROUBLES in changeable weather...

1 Get this free Hammermill handbook, "Relative Humidity." It tells how too-dry or too-moist air affects paper and equipment. It suggests easy-to-apply methods—timely right now—for adjusting your shop to sharp weather changes. These suggestions will help you keep your paper and presses in the best condition, ready to run with minimum trouble in any season of the year.



This instrument insures moisture content, controlled to within 1/10 of 1%, in the Hammermill papers you buy.

2 Use paper made by a modern mill where the important factor of moisture content in the paper you buy is rigidly controlled, where the very latest modern facilities are joined with long-experienced know-how. Many printers name Hammermill papers their first choice because, through experience, they have found these more free of printing troubles than most papers.

► But whatever paper you use, write today for your copy of "Relative Humidity." It may save you press and feeding time, costly delays, dissatisfied customers. It's free.

BACK THE ATTACK—BUY BONDS



Hammermill Paper Company, Erie, Pa.

Please send me—free—the Hammermill handbook, "Relative Humidity."

Name _____

Position _____

(Please attach to your company letterhead) IP-MAR

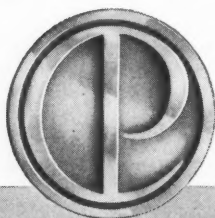


"FORBIDDEN—freedom of assembly!"

That was Hitler's order of the day to the newly conquered French. So the French went underground, and by hidden, hand-operated presses print words of courage—keep alive the will to resist in an oppressed people.

The printing press, since its origin, has been the one indestructible weapon in man's struggle for freedom. So guard this weapon well.

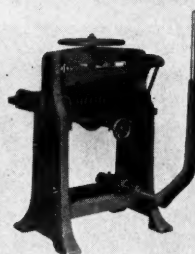
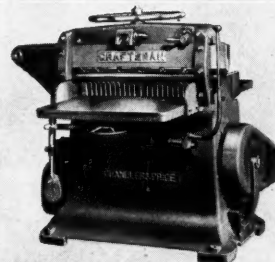
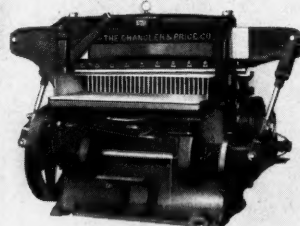
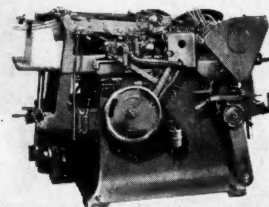
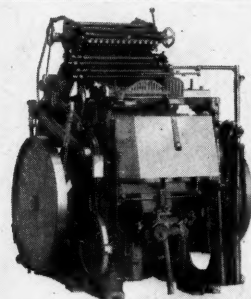
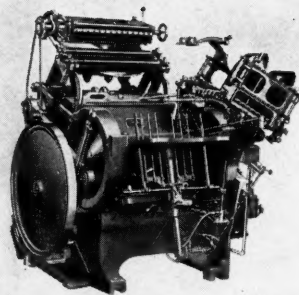
You who operate Chandler & Price presses and cutters, give special care to their maintenance, for no new printing equipment is being produced, except upon government authorization. Inspect them frequently...lubricate them properly...keep them clean...anticipate repairs and make them promptly. We welcome your inquiries for advice and suggestions.



THE CHANDLER & PRICE COMPANY

CLEVELAND, OHIO

Builders of Printing Equipment for more than 50 years



LET'S KEEP OUR SIGHTS ON BERLIN

THEY'RE WEAKENING — THE NAZI AND
THE JAP. HERE AT HOME WE'RE BEGINNING
TO TALK IN TERMS OF A QUICK VICTORY.
TOO QUICK, A LOT OF US . . . BECAUSE
WITHOUT ANY DOUBT, THERE'S STILL A
LONG AND BLOODY STRUGGLE AHEAD.
SO LET'S KEEP POST-WAR PLANS WHERE
THEY BELONG — IN SECOND PLACE. LET'S KEEP
OUR SIGHTS FIXED ON WINNING THIS WAR FIRST!
THE ATTACK GOES ON . . . WE MUST GO ON
BACKING IT. WITH WORK, FIGHT AND WAR BONDS!



OBSERVING PRODUCTION REGULATIONS HELPS TOO!
TODAY MAXWELL PAPER MILLS PRODUCE ALL
THE PAPER ALLOWABLE UNDER REGULATIONS TO
SUPPLY AS FAR AS POSSIBLE THE NEEDS OF OUR
CUSTOMERS. AND SOME HAPPY DAY, WE'LL AGAIN
BE ABLE TO SUPPLY YOUR NEEDS IN FULL!

Maxwell

Bond & Offset

THE MAXWELL PAPER MILLS • FRANKLIN, OHIO



Write! DON'T RIDE!

Even during these critical days of paper shortages—it still makes more sense to use a single sheet of letterhead paper than to use our overburdened transportation services for work that a letter can do. That's why we still say — Write, don't ride!

But remember—paper is critically short. Encourage your customers to use both sides of their letterheads

for longer letters—and to conserve paper in *every* way because it is more precious today than it has ever been before. Whether they use Correct Bond or any other quality bond, they should use as little of it as the efficient conduct of their business will allow.

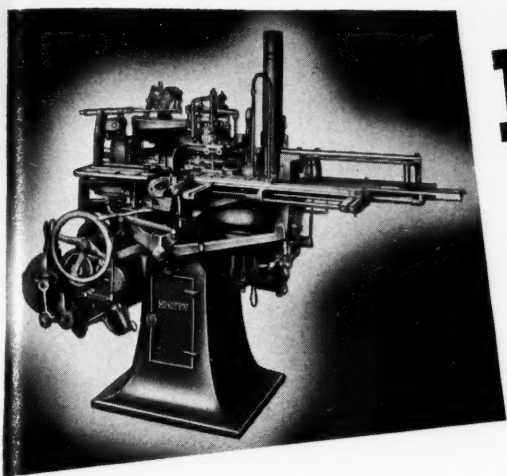
THE AETNA PAPER MILLS, DAYTON, OHIO



Buy
More
War Bonds
★

Correct Bond

RAG CONTENT • AIR DRIED



Monotype

FLEXIBILITY *Cuts Operating Cost*
VERSATILITY *Builds Business*
QUALITY *Holds Customers*

The most profitably and efficiently operated commercial and job composing-rooms are those in which a choice in method of production can be made between all machine-set, all hand-set, or machine typesetting supplemented by hand work—they can choose the one best method for each job.

Such a composing room must inevitably be Monotype-equipped—for the Monotype is the only composing machine which also makes type, rules, borders, slugs, leads and other materials used in hand composition.

The versatility and flexibility of the Monotype System and the high quality of printing done from Monotype-cast type are foundations of profitable operation for job and commercial printers and publishers throughout the world.

LANSTON
Monotype **MACHINE COMPANY**

MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA 3, PENNA.



Composed in Monotype Stymie Family and Monotype Stylescript, No. 425

When Writing These Advertisers, Please Mention THE INLAND PRINTER



INGREDIENT "X"

... "33" INK CONDITIONERS' own wetting agent! As one of the combination of highly potent chemicals, ingredient "X" functions to make pigment and vehicle combine for 100% efficiency.

Eliminate the need of varnish thinners, adjusters and compounds with "33" Ink Conditioners—unequalled for making fine reproduction easier.

"33" Ink Conditioners increase the affinity of ink to paper and permit ink to print readily on hard-finish stock, tissue, glassine and cellophane.

"33" Ink Conditioners are unexcelled for gloss inks and overprint varnish; prevent too rapid drying on the press, without affecting gloss.



Write for your copy of "To the Pressmen" which contains various applications of the "33" Ink Conditioners. Take advantage of the trial offer NOW under our Guarantee.

100% Guarantee

8 POUND TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho & multilith)

LOS ANGELES SAN FRANCISCO DALLAS HOUSTON OKLAHOMA CITY
MIAMI ORLANDO TAMPA JACKSONVILLE TALLAHASSEE CHARLOTTE
KNOXVILLE ATLANTA WILKES-BARRE MILWAUKEE ST. LOUIS KANSAS CITY
DENVER CINCINNATI DAYTON HARTFORD TORONTO MONTREAL HONOLULU

Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago, Illinois

BUY WAR BONDS AND STAMPS

BINGHAM BROTHERS COMPANY

FOUNDED 1849

**Every Kind of Roller
and Adhesive**

NEW YORK.....406 PEARL STREET
PHILADELPHIA...521 CHERRY STREET
BALTIMORE....131 COLVIN STREET
ROCHESTER...980 HUDSON AVENUE
NEWARK..BROWN & LISTER AVENUE
GARWOOD.....SOUTH AVENUE



Tip-Offs
for

Proofreaders

By H. B. COOPER

A delightful way to
learn the art of
proofreading. Text in
narrative style. Price
includes postage.

\$1.50

Cloth Edition

The Inland Printer · Chicago 6

MEAD papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglades Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Carpenter Paper Co.
KAN.: Central-Topeka.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: Arnold-Roberts; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
MO.: Acme Paper Co.; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.
NEB.: Carpenter Paper Co.
N.J.: Bulkley, Duntun & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Duntun & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.; Graham Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Roanoke Paper Co.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Tacoma Paper & Stat'y Co.; Zellerbach.
WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



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So you don't believe in hypnotism! Have you looked around you at the people who have talked themselves into a war-time trance . . . made themselves immune against every national appeal, and blind to every worthy cause? Haven't you met the black marketeers . . . the stuffed shirts who think the war is over . . . the prigs who have persuaded themselves that the need of self-discipline applies to everyone but them . . . the well-fed "patriots" who can't afford to buy another bond?

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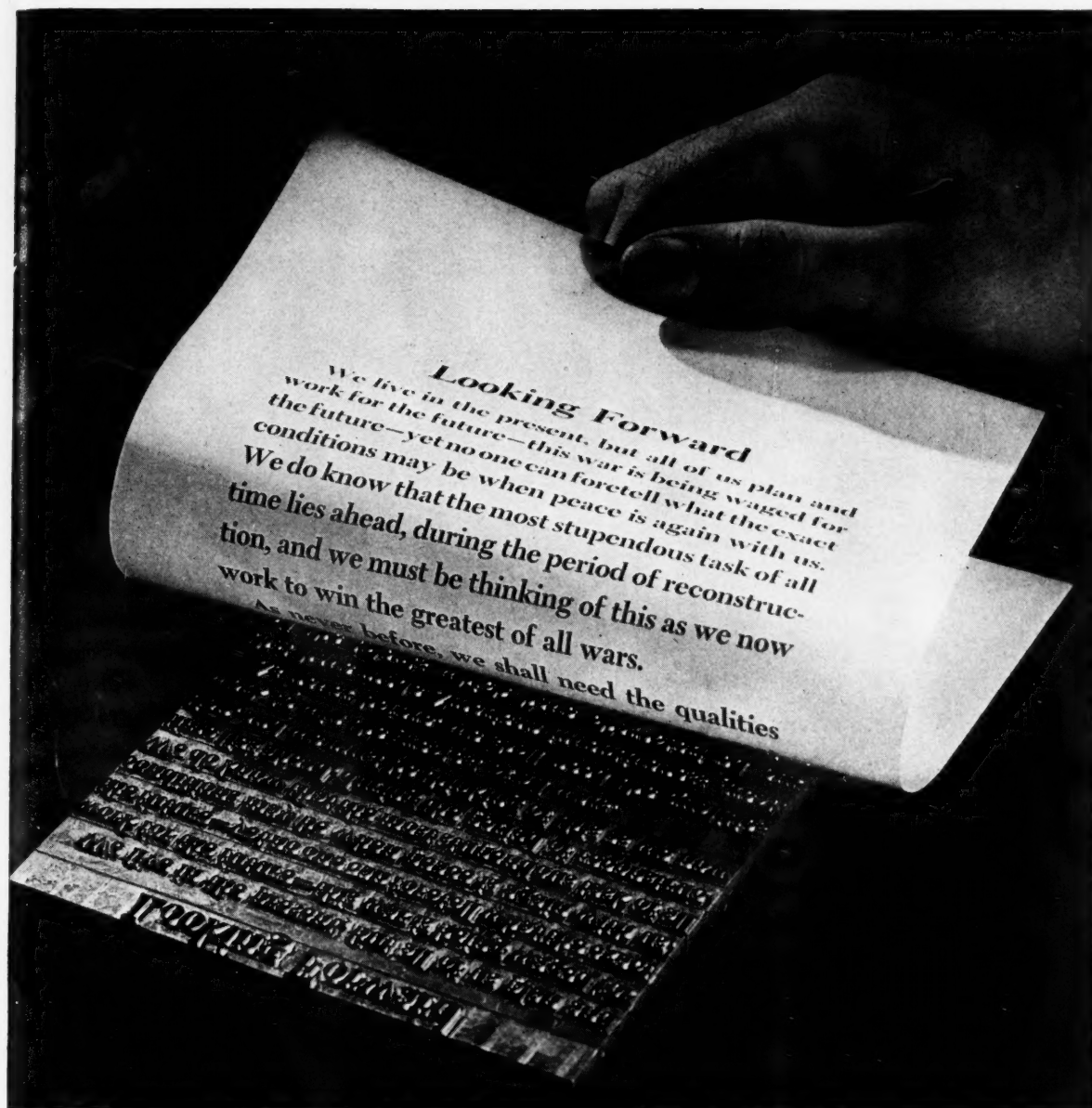
No, it ISN'T Easy!

One of the hardest things for any business man to do is to say to a valued customer, "I'm sorry, Bill, but we can't make it now." In an old business, such as ours, with so many long established and loyal accounts, it is doubly hard. But . . . *we know, our customers know and you know* that in this time of crisis the needs of our armed forces and those who make their arms come first. We must not and we shall not let them down. The needs of our country now demand most of our effort and our facilities. This duty discharged, we shall do all that is humanly possible to serve vital civilian requirements.

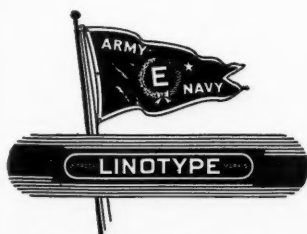
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All Over but the Shooting*

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THE INLAND PRINTER

*The Leading Business and Technical Journal in the Printing and Allied Industries
Published by Trade Press Publishing Corporation, Chicago 6 • J. L. Frazier, Editor*

MARCH, 1944

STREAMLINING ESTIMATING METHODS TO GET MORE ACCURATE PRICES QUICKER

*Specialized tables are of great value to an estimator
when he prices standard products • By M. E. Powers*

THE TREND of current industrial progress is toward simplification of method, specialization in products, and streamlining of procedure so that an objective may be reached in the shortest time and with a minimum of effort. Old methods are being discarded and treasured pages of data that have long been dormant and worthy only of an occasional reference are being revamped, restated, and revitalized so that they can play an active part in the planning and production of the future.

Perhaps the printing industry should join the trend and investigate the possibilities of using new ideas to revamp old practices that have been accepted for long periods of time with only occasional minor changes. Perhaps it would be profitable, for instance, to restate some of the estimating data used in printing plants and present this data in a new form that might be of material aid in improving present estimating procedure.

Estimating as practiced in the industry usually reflects the personality and experience of the estimator, the routine followed in a particular plant, and the degree to which the available estimating data has been organized for quick and easy use in the preparation of an estimate.

PLAN THE ESTIMATE FIRST

It is generally agreed that the proper estimating of the cost of a printing order should consist of two parts. The first part should be a planning period in which the estimator studies the order and mentally outlines the possible ways by which the printing might be produced in his particular plant. It has even been suggested that the estimator sit on his hands to choke that urge to grab a pencil immediately and start filling in an estimate blank—the point is made that he should do some definite mental planning before he uses a pencil—think, then act.

The second part of the estimating procedure is the selection of the most economical plan of production by

making a time estimate for each of the possible methods of production that seem to have merit and extending the operational time at the corresponding hour costs to obtain comparative total costs for each method. One of the production plans to be tested might well be the probable plan of the competitive bidder so that any cost handicap might be recognized before the price was quoted rather than being forced to resort to the old established practice of referring to price cutting when bids vary widely.

The planning of the possible methods of production that might be used can be materially aided by use of comparative cost charts prepared to show by means of graphs the comparative values of possible methods. These graphs are usually of the straight line type and can be made easily by anyone with a little practice. The one or more graphs on a chart may all have the same general slant and the most economical method will be indicated by the lowest graph on the chart.

SIMPLIFY CHOICE OF PRODUCTION METHOD

If the graphs intersect at some quantity, then the estimator may be assured that there is a choice of two methods for quantities above or below the intersecting point. Charts can be made, for instance, to show whether a job should be printed as a multiple form, how many up it should be printed for economy and the possible limitations of quantities. It is easier and more informative to glance at a curve than it is to hopefully guess or to make a few scattered figures as to what method might prove most satisfactory.

The second part of the estimate involves the detailed work of determining the man hours or machine hours that will be required for each operation in the production of the order by one of the selected plans. If there is much detail and the basic estimating data is poorly organized the estimator in all probability will take many of the time measurements from his memory and hope that his memory is his good friend. If the owner of a small printing plant is doing the estimating, he will probably not only trust to his memory but also what he refers to as his "experience" which may or may not be a good basis for the estimating of a current order.

Both of these men, the estimator in the larger plant and the owner of the small plant, resort to these short cuts not because of any personal choice but because they do not have organized data to fit their particular needs, information simplified to meet their specialized production and because the amount of time that is available for the preparation of an estimate is usually limited.

It is evident that the estimator and the small printer would profit materially if estimating data were available to them in two forms—the all-inclusive data that can be used for all types of printing and the data that is prepared for the particular plant and for the specialized product of that plant. The all-inclusive material would serve to cover the occasional classes of work with which the plant has had little experience and the work that does not follow the pattern of the regular volume of work in the plant—in other words, the odd jobs.

PERFORMANCE TABLES

The second form of estimating data might be described as product estimating, data organized for the specific purpose of estimating a special product. Only the data that might be used in the production of that one particular product would be included and every value of the time schedule might have a possible application in an estimate. All that data which did not apply would be eliminated—estimating by product would be in large measure streamlined.

PRINTERS ARE SPECIALIZING

The trend in the printing industry as in other industrial groups has been and is at present toward specialization. Surveys made of the products of small and large plants show that the printed products of the plants may be placed in a comparatively small number of classes of printing. Perhaps the sales force finds it easier to sell a limited number of the types of printing, the management finds certain classes are more interesting as well as more profitable to produce, perhaps the plant equipment offers a mechanical limitation of the classes or in many instances one or two printing accounts may determine the character of the work in the

plant. Whatever the cause, the classes of work are comparatively few and this trend of specialization not only offers economies in mechanical production but the possibilities should be extended to the saving of time in the preparation of estimates.

It may be suggested that in many cases the pages can be removed from an all-inclusive plan of estimating so that the new grouping of a smaller number of pages will more closely match the needs of the plant. This is undoubtedly a step in the right direction but falls short of the possibilities that are apparent in developed schedules for product estimating.

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1035	1035 x 1045	1045 x 1055	1055 x 1065	1065 x 1075	1075 x 1085	1085 x 1095	1095 x 1105	1105 x 1115	1115 x 1125	1125 x 1135	1135 x 1145	1145 x 1155	1155 x 1165	1165 x 1175	1175 x 1185	1185 x 1195	1195 x 1205	1205 x 1215	1215 x 1225	1225 x 1235	1235 x 1245	1245 x 1255	1255 x 1265	1265 x 1275	1275 x 1285	1285 x 1295	1295 x 1305	1305 x 1315	1315 x 1325	1325 x 1335	1335 x 1345	1345 x 1355	1355 x 1365	1365 x 1375	1375 x 1385	1385 x 1395	1395 x 1405	1405 x 1415	1415 x 1425	1425 x 1435	1435 x 1445	1445 x 1455	1455 x 1465	1465 x 1475	1475 x 1485	1485 x 1495	1495 x 1505	1505 x 1515	1515 x 1525	1525 x 1535	1535 x 1545	1545 x 1555	1555 x 1565	1565 x 1575	1575 x 1585	1585 x 1595	1595 x 1605	1605 x 1615	1615 x 1625	1625 x 1635	1635 x 1645	1645 x 1655	1655 x 1665	1665 x 1675	1675 x 1685	1685 x 1695	1695 x 1705	1705 x 1715	1715 x 1725	1725 x 1735	1735 x 1745	1745 x 1755	1755 x 1765	1765 x 1775	1775 x 1785	1785 x 1795	1795 x 1805	1805 x 1815	1815 x 1825	1825 x 1835	1835 x 1845	1845 x 1855	1855 x 1865	1865 x 1875	1875 x 1885	1885 x 1895	1895 x 1905	1905 x 1915	1915 x 1925	1925 x 1935	1935 x 1945	1945 x 1955	1955 x 1965	1965 x 1975	1975 x 1985	1985 x 1995	1995 x 2005	2005 x 2015	2015 x 2025	2025 x 2035	2035 x 2045	2045 x 2055	2055 x 2065	2065 x 2075	2075 x 2085	2085 x 2095	2095 x 2105	2105 x 2115	2115 x 2125	2125 x 2135	2135 x 2145	2145 x 2155	2155 x 2165	2165 x 2175	2175 x 2185	2185 x 2195	2195 x 2205	2205 x 2215	2215 x 2225	2225 x 2235	2235 x 2245	2245 x 2255	2255 x 2265	2265 x 2275	2275 x 2285	2285 x 2295	2295 x 2305	2305 x 2315	2315 x 2325	2325 x 2335	2335 x 2345	2345 x 2355	2355 x 2365	2365 x 2375	2375 x 2385	2385 x 2395	2395 x 2405	2405 x 2415	2415 x 2425	2425 x 2435	2435 x 2445	2445 x 2455	2455 x 2465	2465 x 2475	2475 x 2485	2485 x 2495	2495 x 2505	2505 x 2515	2515 x 2525	2525 x 2535	2535 x 2545	2545 x 2555	2555 x 2565	2565 x 2575	2575 x 2585	2585 x 2595	2595 x 2605	2605 x 2615	2615 x 2625	2625 x 2635	2635 x 2645	2645 x 2655	2655 x 2665	2665 x 2675	2675 x 2685	2685 x 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5185	5185 x 5195	5195 x 5205	5205 x 5215	5215 x 5225	5225 x 5235	5235 x 5245	5245 x 5255	5255 x 5265	5265 x 5275	5277 x 5285	5285 x 5295	5295 x 5305	5305 x 5315	5315 x 5325	5325 x 5335	5335 x 5345	5345 x 5355	5355 x 5365	5365 x 5375	5377 x 5385	5385 x 5395	5395 x 5405	5405 x 5415	5415 x 5425	5425 x 5435	5435 x 5445	5445 x 5455	5455 x 5465	5465 x 5475	5477 x 5485	5485 x 5495	5495 x 5505	5505 x 5515	5515 x 5525	5525 x 5535	5535 x 5545	5545 x 5555	5555 x 5565	5565 x 5575	5577 x 5585	5585 x 5595	5595 x 5605	5605 x 5615	5615 x 5625	5625 x 5635	5635 x 5645	5645 x 5655	5655 x 5665	5665 x 5675	5677 x 5685	5685 x 5695	5695 x 5705	5705 x 5715	5715 x 5725	5725 x 5735	5735 x 5745	5745 x 5755	5755 x 5765	5765 x 5775	5777 x 5785	5785 x 5795	5795 x 5805	5805 x 5815	5815 x 5825	5825 x 5835	5835 x 5845	5845 x 5855	5855 x 5865	5865 x 5875	5877 x 5885	5885 x 5895	5895 x 5905	5905 x 5915	5915 x 5925	5925 x 5935	5935 x 5945	5945 x 5955	5955 x 5965	5965 x 5975	5977 x 5985	5985 x 5995	5995 x 6005	6005 x 6015	6015 x 6025	6025 x 6035	6035 x 6045	6045 x 6055	6055 x 6065	6065 x 6075	6077 x 6085	6085 x 6095	6095 x 6105	6105 x 6115	6115 x 6125	6125 x 6135	6135 x 6145	6145 x 6155	6155 x 6165	6165 x 6175	6177 x 6185	6185 x 6195	6195 x 6205	6205 x 6215	6215 x 6225	6225 x 6235	6235 x 6245	6245 x 6255	6255 x 6265	6265 x 6275	6277 x 6285	6285 x 6295	6295 x 6305	6305 x 6315	6315 x 6325	6325 x 6335	6335 x 6345	6345 x 6355	6355 x 6365	6365 x 6375	6377 x 6385	6385 x 6395	6395 x 6405	6405 x 6415	6415 x 6425	6425 x 6435	6435 x 6445	6445 x 6455	6455 x 6465	6465 x 6475	6477 x 6485	6485 x 6495	6495 x 6505	6505 x 6515	6515 x 6525	6525 x 6535	6535 x 6545	6545 x 6555	6555 x 6565	6565 x 6575	6577 x 6585	6585 x 6595	6595 x 6605	6605 x 6615	6615 x 6625	6625 x 6635	6635 x 6645	6645 x 6655	6655 x 6665	6665 x 6675	6677 x 6685	6685 x 6695	6695 x 6705	6705 x 6715	6715 x 6725	6725 x 6735	6735 x 6745	6745 x 6755	6755 x 6765	6765 x 6775	6777 x 6785	6785 x 6795	6795 x 6805	6805 x 6815	6815 x 6825	6825 x 6835	6835 x 6845	6845 x 6855	6855 x 6865	6865 x 6875	6877 x 6885	6885 x 6895	6895 x 6905	6905 x 6915	6915 x 6925	6925 x 6935	6935 x 6945	6945 x 6955	6955 x 6965	6965 x 6975	6977 x 6985	6985 x 6995	6995 x 7005	7005 x 7015	7015 x 7025	7025 x 7035	7035 x 7045	7045 x 7055	7055 x 7065	7065 x 7075	7077 x 7085	7085 x 7095	7095 x 7105	7105 x 7115	7115 x 7125	7125 x 7135	7135 x 7145	7145 x 7155	7155 x 7165	7165 x 7175	7177 x 7185	7185 x 7195	7195 x 7205	7205 x 7215	7215 x 7225	7225 x 7235	7235 x 7245	7245 x 7255	7255 x 7265	7265 x 7275	7277 x 7285	7285 x 7295	7295 x 7305	7305 x 7315	7315 x 7325	7325 x 7335	7335 x 7345	7345 x 7355	7355 x 7365	7365 x 7375	7377 x 7385	7385 x 7395	7395 x 7405	7405 x 7415	7415 x 7425	7425 x 7435	7435 x 7445	7445 x 7455	7455 x 7465	7465 x 7475	7477 x 7485	7485 x 7495	7495 x 7505	7505 x 7515	7515 x 7525	7525 x 7535	7535 x 7545	7545 x 7555	7555 x 7565	7565 x 7575	7577 x 7585	7585 x 7595	7595 x 7605	7605 x 7615	7615 x 7625	7625 x 7635	7635 x 7645	7645 x 7655	7655 x 7665	7665 x 7675	7677 x 7685	7685 x 7695	7695 x 7705	7705 x 7715	7715 x 7725	7725 x 7735	7735 x 7745	7745 x 7755	7755 x 7765	7765 x 7775	7777 x 7785	7785 x 7795	7795 x 7805	7805 x 7815	7815 x 7825	7825 x 7835	7835 x 7845	7845 x 7855	7855 x 7865	7865 x 7875	7877 x 7885	7885 x 7895	7895 x 7905	7905 x 7915	7915 x 7925	7925 x 7935	7935 x 7945	7945 x 7955	7955 x 7965	7965 x 7975	7977 x 7985	7985 x 7995	7995 x 8005	8005 x 8015	8015 x 8025	8025 x 8035	8035 x 8045	8045 x 8055	8055 x 8065	8065 x 8075	8077 x 8085	8085 x 8095	8095 x 8105	8105 x 8115	8115 x 8125	8125 x 8135	8135 x 8145	8145 x 8155	8155 x 8165	8165 x 8175	8177 x 8185	8185 x 8195	8195 x 8205	8205 x 8215	8215 x 8225	8225 x 8235	8235 x 8245	8245 x 8255

27

of each plan, and it permits a much closer approach to the desirable objective that has been previously referred to—that of first planning the job and then using time layouts and cost totals to determine the most economical plan to be followed.

METHOD IS LIMITLESS

This illustration of an organized plan for the estimating of a product is for printing and binding pamphlets, but similar plans can be developed for other products.

Probably the best examples of a specialized procedure and the use of a printed product as the basis of a management aid in the printing industry are the price lists that are available to the industry. The classifications shown in these lists cover a very wide range of printed products with all the values shown in dollars. The quotations by product, character of work, and by quantity appeal to many as a guide to the possible pricing of printing—those who think in dollars of sales.

But it is also true that any deviation from the specifications of the price list should properly call for a detailed estimate that the printer may know very definitely the exact change in price that will correspond with this deviation. If a printer has specialized estimating schedules for his principal printed products, this estimate is easily made.

WHAT ABOUT PRODUCTION?

So much for the salesman's side of the story. And now a look at the problem of the production man as he tries to balance the work in the plant and effect economies in operation. He is dealing with man hours and machine hours, not with dollars. He schedules hours and his only source of hour measurement is from individual estimates. If, therefore, the plant can so organize and simplify its estimating that each and every job can be estimated, even though some of the jobs may be repetitive in character, a total of hours sold, of hours worked, and the balance of hours that are ahead of each department may be determined.

All of the interested departments should be kept continually informed as to the part of the plant capacity that has been fully sold and the capacity that is in need of an additional volume of business. Full use of available estimating data will accomplish this purpose.

This approach to the problem of estimating views the time layouts of printing orders as a possible method of control and a measurement of the production of the plant and the extension of the time to determine a selling price as a necessary operation which immediately becomes secondary with the booking of the order. Product estimating would be

of material advantage to any printing plant that wishes to develop the full possibilities of work estimates.

It would seem that product estimating offers the printing industry an idea for streamlining its estimating procedure and the opportunity to step ahead with other industries in developing new methods to gain bigger objectives.

2 Advertisements.

FLIGHT

NOVEMBER 11TH, 1943

If the CAT FIPS ...

Some people bore one hole with a hand drill or even a gimlet.... a gimlet.... a what is-it, when a small Power Drill would have drilled ten holes in the same time, and drilled them better. Some people tighten nuts and screws in screws with ordinary spanners and screw-drivers when they could do ten times the work with less fatigue by using a light power tool.

(Such as a Desoutter).

It's a shame—that's what it is—a shame.

Let who him the cap fits

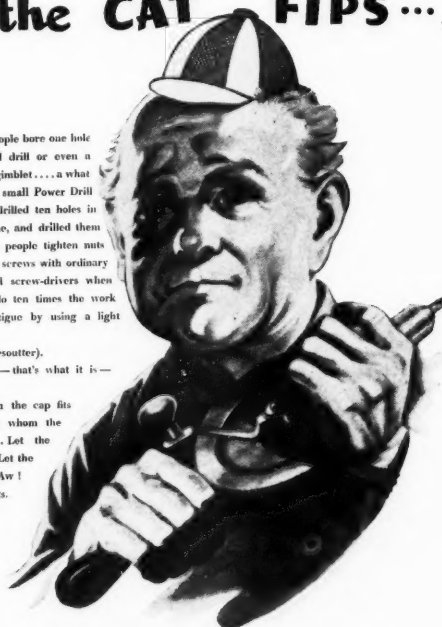
.... Let him whom the

'cat fips.... Let the

fit caps.... Let the

fat fips.... Aw!

nuts and bolts.



DESOUTTER Specialists in Lightweight Pneumatic and Electric Portable Tools.

DESOUTTER BROS. LTD. DEPT. 8 THE HYDE, HENDON, LONDON, N.W.9. TELEPHONE: COLINDALE 6246-7-8-9. TELEGRAMS: DESPHEUC, HYDE, LONDON.
C. A. Gossart 123

British Advertisers Employ Humor to Sell Goods

● The British brand of humor is not matched by any other type of humor in the universe. Whether it is funny to Americans or not is beside the point. The point is that in many cases British advertisers employ this humor to excellent advantage in selling their goods.

In a recent issue of "Flight," a trade magazine devoted to British aviation, the accompanying advertisement for Desoutter tools appeared. One of a series, this ad was aimed directly at that class of British buyers who ap-

preciate humor—the class of men who had so much fun with gremlins before we Americans got familiar with them and bent everything out of shape to suit ourselves.

According to reliable reports reaching THE INLAND PRINTER, this series of advertisements is causing quite a flurry in British aviation circles, proving that our friends across the sea are not nearly so unimaginative nor lacking a sense of humor as we have been led to believe.

What's to Happen If Government Dumps Surplus Machines?

● ● ● ● ● ● ● ● **S**INCE the beginning of our mobilization for World War II, millions of dollars worth of printing equipment has been bought by our Government for production of material needed for the successful prosecution of the war.

● Only a small part of this vast volume of equipment has gone to expand the permanent facilities housed in the massive Government Printing Office at Washington. The greater part of the money has been spent for equipment bought by the Army, the Navy, the Marines, the Air Forces, the War Production Board, the Office of Price Administration, the Office of War Information, and other agencies which have had a finger in the pie.

● No one knows exactly how much printing equipment has been purchased by the myriad Government agencies and scattered throughout the world in the offices of those agencies, and in the trailers of the Army. Even the Joint Congressional Committee in charge of printing, which body theoretically should okay all purchases of such equipment, has lost all track of the purchases made independently by the hundreds of agencies, and consequently has no record of many items of equipment. It has been estimated by those who are nearest to the scene, however, that there must be at least three or four times as much Government-owned printing equipment outside of the Government Printing Office as there is in that gigantic building.

● What will be the result when this war ends and there is no further need for all of this equipment if the surplus is dumped on the open market? No doubt that equipment

in the hands of the Armed Forces will have been destroyed or will be retained for the use of our greatly expanded peacetime Army, Navy, and Air Force. But the question of how the great bulk of surplus equipment will be distributed should have the attention of every printer who intends to remain in the industry. And the time to give that attention is now—before the damage is done.

● It requires no clairvoyant to see what will happen if all of this used equipment is dumped on the market with no attempt made at control. Used offset presses of the small sizes will sell for "a dime a dozen," and boys or girls who have had a few hours experience running one of them will install one in their homes.

● If these boys and girls are experienced enough to make a success of their shoe-string ventures, well and good, but the great majority of them will know nothing whatever about management, and will have no business entering the field, no matter on what scale this entry might be. The result, of course, will be that prices and the quality of work will sink so low both the newcomers and established printing firms will starve to death.

● Realizing the gravity of this problem the Graphic Arts Trade Association Executives has appointed a special committee to survey all of its angles, both political and economic. This committee held a meeting in January, and will hold another meeting in Pittsburgh on March 21, at which Public Printer A. E. Giegengack and David Fell, of the Machinery Section, Printing and Publishing Division, W.P.B., will appear.

● The work of this committee, which is composed of five men who have the ear of the Washington agencies, should bring out some important facts about this distribution of used machinery. Watch the committee's progress, and when the time comes apply pressure in the proper places.

Act at Once!

Scheduling Jobs Step-by-Step Is Profitable Method

A daily schedule and weekly report of hours

scheduled ahead of each work center enables

Management to know at all times progress of the work in process of manufacture • By Walter Amshey

Foreword

• There are three predominant factors in successfully maintaining a profitable printing business: (1) getting orders IN; (2) getting the orders OUT; and (3) getting PAID for the orders.

The more orders taken in, the more there are to get out. The more orders completed on the wanted date and the fewer spoiled jobs, the greater the increase in production and, therefore, the more profit.

The fastest, most practical, and certainly the most economical proved method of the acceleration of orders through ANY plant is to confine the superintendent's and the foremen's responsibilities to DIRECTING the work of their respective groups. The planning, scheduling and controlling of orders can be best accomplished by: (1) an estimator; (2) an impartial executive, or (3) by a qualified schedule operator—depending largely upon the volume.

Is the scheduling and controlling of jobs, step-by-step, profitable? YES!

The ever increasing shortage of men and materials, together with the WMC regulations and the Salary

Stabilization Ruling has revealed, emphasized, and intensified the need and full importance of INTELLIGENT planning, ACCURATE scheduling, and the COMPLETE control of jobs—not only in the largest printing organizations but particularly in the medium-sized and the smaller plants, where current conditions are causing more than one executive to mutter: "Wonder why I ever got into this '\$%'.() printing business!"

Yet, when confronted with scarcities of raw materials and a constant shifting of employees, other industries, notably manufacturing, have survived and progressed through the trying period by installing or adopting adequate production planning, scheduling, and control methods and systems. If manufacturers, and the largest printing concerns, as well as a very few medium-sized and smaller printing plants, have found it profitable to plan, schedule, and control each job—step-by-step—then their experiences can be used as a criterion.

Any good system will, in addition to fully coordinating available manpower and procurable materials, partially recover decreased production time caused by lack of normal man-hours. Then too, when all details of

all jobs are RECORDED, the risk and the expense of entrusting these details to the memories of key men who may not be available when the memorized details are most needed, is eradicated.

Because of intense interest being shown in our production control procedure recently, prompted by a request from THE INLAND PRINTER, we have decided to SHARE OUR KNOWLEDGE with those printers contemplating installing a system; or with those desiring to improve their present method. Since we have no knowledge of all of the printers seeking this information, it was agreed that the largest number of enterprising printers could be reached through THE INLAND PRINTER.

We recognize that some printers may look upon our method as "something new." However, the FACTS are that the forms we describe in this article have been in use for many, many years by successful leading industries. Keysort cards have been used since the early 1920s; the Unit Analysis records since 1931; and the Waxspot forms since the late 1920s. These products are not "war-babies."

The Author

THERE ARE more than 1,600 active job tickets in the Printing Division of The McBee Company regularly. Some of these orders will be shipped on a short delivery schedule, while others do not require shipping until four, five, and even six or more weeks after they have been received.

CONTROL WORK OF HUNDREDS

The Printing Division is operated on two, and in certain departments, three full shifts six days a week. Several hundred persons are now employed as stock handlers, cutters, pen rulers, camera men and artists, strippers, opaquers and offset platemakers, Monotype keyboard and caster operators, compositors, stonemen, stereotypers, flat-bed, rotary,

and offset feeders and pressmen—plus the necessary complement of apprentices, utility and bindery department workers, supervisors, and foremen.

JOBS ARE CUSTOM BUILT

In the McBee plant, just as in any other plant, there are no two identical jobs at any one time. Just as others do, we receive daily a variety of jobs; some are easy to handle; others are very complicated. Here is a typical example: Included in this morning's mail were an order for only fifty sheets of plain, punched paper, and at the other extreme, an order for 100,000 complicated business-machine forms in sextuplicate, to be printed on flat-bed presses. It is not uncommon for a job in our

plant to require seventeen or more scheduled steps before shipping.

All printers have many obstacles to overcome before a job can be put to press. So do we! Here are just a few: (1) Proofs are seldom returned on the anticipated date, or without alterations; (2) paper is often received from the distributor or the mill after the expected date; (3) engravings are delivered later than the needed date; (4) specifications or instructions are constantly being changed after the order has been entered; and (5) RUSH DELIVERIES!

SIMPLE CONTROL SYSTEM

However, these constant disruptions and irregularities no longer present a serious problem to us because we have developed a simple

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JOB NO.	DATE	TIME	STATUS
1	6-2	3	FL
2	4	4	R
3	5	5	C
4	6	6	A
5	7	7	O
6	8	8	F
7	9	9	P
8	10	10	P
9	11	11	K
10	12	12	K
11	13	13	K
12	14	14	V
13	15	15	H
14	16	16	*
15	17	17	M
16	18	18	*
17	19	19	M
18	20	20	G
19	21	21	I
20	22	22	G
21	23	23	B
22	24	24	H
23	25	25	A
24	26	26	*
25	27	27	M
26	28	28	S
27	29	29	C
28	30	30	P
29	31	31	H
30	32	32	F
31	33	33	V
32	34	34	S

Figure 1
Keysort
Work C

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A daily schedule and weekly report of hours

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JOB No.	DATE	TIME	STATUS
6-2	3	F	
4	4	F	
5	5	C	
6	6	A	
7	7	C	
8	8	F	
9	9	F	
10	10	P	
11	11	M	
12	12	M	
13	13	M	
14	14	V	
15	15	I	
16	16	A	
17	17	F	
18	18	A	
19	19	M	
20	20	C	
21	21	I	
22	22	C	
23	23	C	
24	24	I	
25	25	A	
26	26	M	
27	27	M	
28	28	S	
29	29	R	
30	30	P	
31	31	C	
32	32	V	
33	33	V	
34	34	V	

Figure 1
Keysort
Work C

formula for reducing even the most complicated job to a controlled routine. All jobs are now expedited rapidly, smoothly, and accurately. No special forms are needed for each of the different groups of jobs handled; all classes use identical forms.

MINIMUM OF CLERKS

With the aid of several small, simple, and inexpensive printed forms three persons—a supervisor and two clerks—scheduled, coordinated, dispatched, and now control a running average of 1,600 jobs to and through the proper centers. The efficiency of this method can best be shown by the results. Records indicate that more than 96 per cent of the jobs are shipped on or ahead of schedule; and that less than 4 per cent of these require shipment of part of the order ahead of the main shipment in order to meet schedule.

After the jobs have been: (1) Perused for consistency, accuracy, and

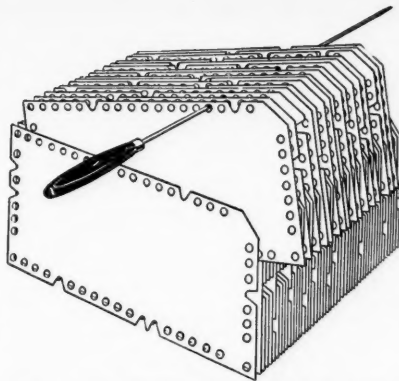


Figure 2—Keysorting the Master Schedule Cards. By placing the needle opposite the Work Center to be scheduled and inserting it into the stack of cards, then raising needle slightly, only cards notched for that center remain on the desk

coherency of specifications and instructions; (2) estimates made; (3) planned; (4) sent to Stock Control where the paper is requisitioned and recorded; (5) transcribed and dated for delivery, they are forwarded to the Production Control desk with a copy of the estimate.

Upon receiving the job ticket and the copy of the estimate the Schedule Supervisor proceeds to schedule the job by recording: (1) Job number; (2) the customer's name; and (3) the original shipping date on the Keysort Master Schedule Card (See illustration Figure 1).

MASTER SCHEDULE IS MADE

The Standard Allowed Hours as shown on the estimate copy are entered on the Master Schedule Card, opposite the proper work center. The starting date of each operation is then established by stepping back the schedule from the shipping date through wrapping, finished cutting, die-cutting, and all the other production steps.

The completed Master Schedule Cards are then routed to a Schedule Operator who notches the cards for job number, and also notches them for the various work centers having operations to perform on those jobs.

TENS THOUSANDS		THOUSANDS		HUNDREDS		TENS		UNITS		HOURS	
JOB NO. 25341 CUSTOMER WEST END ELECTRIC DATE SCHEDULED MAR 25											
ORIGINAL SHIPPING DATE 6-2 1ST REVISED SHIPPING DATE 2ND REVISED SHIPPING DATE											
3	FLAT CUTTING	4/3	4.0								3
4	RULING MACHINES	4/10	3.2								4
5	COMPOSITION LETTER PRESS ART DEPT	4/11	2.1								5
6	ART DRAFTING PASTE UP			4/18	3.6	4/1	8.9				6
7	OFFSET PRESSES			4/22	4.8						7
8	FOUNDRY			4/29	6.6						8
9	PRINTING STEREOS					5/3	2.4				9
10	PRESS LOCK-UP					5/4	3.0				10
11	KELLY B'S					5-5	1.0				11
12	KELLY C'S					5-6	6.3				12
13	KLUGES										13
14	VERTICALS										14
15	HORIZONTALS										15
16	*1 KELLYS										16
17	MILLER SIMPLEXES										17
18	*2 KELLYS										18
19	MILLER MAJORS										19
20	GORDONS										20
21	INSPECT. OR INSPECT. & COUNT.			5/15	6.5						21
22	GATHERING					5/26	23.7				22
23	BLOCKING, OR BLOCK CUTTING DOWN					5/27	1.2				23
24	INSERTING					5/29	9.7				24
25	ALL OTHERS					5/30	7.5				25
26											26
27	MACHINE FOLDING					5/33	5.4				27
28	SLOT PERFORATING, CRIMPING OR SCORING					5/32	6.5				28
29	ROUND HOLE DRILLING					5/30	4.3				29
30	PUNCH PRESSES										30
31	DIE CUT TAB CUT										31
32	INTER-CUTTING, OR FINISHED CUTTING	6/4	9	5/16	11.0						32
33	WRAPPING					6/1	4.4				33
34	SHIPPING DATE					6/2					34

MASTER SCHEDULE CARD

Figure 1—Keysort Master Schedule Card. Actual size 6 by 9 1/2 inches. The Keysort holes adjacent to the left side and the top of card, when notched for Work Centers or numerals, give instant sorting for any individual operation

OPERATION		Wash-up; Makenready; Running; and Press Changes on		DUE OUT	
KELLY B'S		THU APRIL 27		3	
DAILY WORK CENTER SCHEDULE		3			
JOB NO.	CUSTOMER	SHIPPING DATE	FROM DATE	FOREMAN'S REPORT	S. A. H.
27513	American Axl	5-8	Lock-up 4-26	C 4-27	9.7
27517	Benedict Berry	6-9	" "	IF 4-28	3.4
27571	Citizens Corp.	7-3	" "	HS	2.0
27698	Dell Dairy	5-5	" "	H B Smith	7.1
27903	Edison Elevator	5-10	" "	F Lock-up	5.8
27946	Fuller Fuel	5-13	" "	C 4-27	2.4
28218-9	George Gears	6-10	" "	C 4-27	3.2
28119	Harold Hoops	6-10	Lock-up 4-26	C 4-26	3.2
28369	Inland Ice	5-6	" "	C 4-26	6.0
28362	Jersey Journal	7-3	" "	C 4-26	2.1
28266	Keller Knitting	6-2	" "	C 4-27	2.9
28387	Law Ladders	7-3	" "	C 4-27	1.7
28197	Modern Mill	5-24	" "	C 4-27	2.5
28501	Morse Noodles	5-24	" "	C 4-26	3.8
28660	Owen Oil	5-24	Lock-up 4-26	C 4-25	3.2
28648	Pure Pools	6-5	" "	C 4-26	1.9
26001	Queen Quarts	6-14	" "	C 4-27	4.2
28607-8	Roosevelt Rope	5-29	" "	C 4-27	3.3
29015	Service Stoves	5-9	" "	C 4-27	1.6
28933	Toper Tallow	5-12	" "	C 4-27	2.1
23551	Utica Units	5-16	" "	C 4-27	5.6
27800	Virginia Vase	7-3	Lock-up 4-26	C 4-27	6.1
26775	West End Elec	7-3	" "	C 4-27	16.0

DO NOT EXCEED 98.0 HOURS

NOTE: THIS REPORT MUST BE COMPLETED AND DELIVERED TO THE PRODUCTION SUPERINTENDENT OF THE PRINTING DIVISION OFFICE NO LATER THAN 9:00 A. M. OF THE DAY FOLLOWING THE DUE OUT DATE.

Figure 3—Daily Work Center Schedule. Actual size 6.4 by 11 inches. One set of forms is used for each work center. Data is written, not typed

At this point an explanation of the purpose of the Keysort holes adjacent to the top, and on the left side of the Master Schedule Card will be helpful.

KEYSORT METHOD IS EASY

Each Master Schedule Card is equipped with round holes opposite each numeral at the top, and opposite each work center to the left side of the card. Slotting away that part of the card between the hole and edge of card results in a notch being made. Because only those numerals and the work centers affected are notched, by merely placing a needle opposite a specific hole and inserting the needle through the batch of cards, and then raising the needle slightly, the notched cards, having nothing to support them, fall clear of the stack. (Figure 2.) This group represents the jobs to be handled. The cards remaining on the needle are laid aside as they are of no consequence at that moment.

Here is a concrete example of how the Keysort feature of the cards saves us countless hours: While the Schedule Operator will receive as many as sixty-five Master Schedule Cards at one time, each job will not require *all* of the operations nor will each job require the *identical* operations.

HERE'S HOW IT WORKS

For instance, not all of our jobs require cutting for the press. When scheduling our jobs for cutting, it would be a waste of time to *handle all* of the cards. It would also be a waste of time to *separate all* of the cards manually into two groups: those which require cutting before they go to press, and those which do not. The segregation of these two groups can be done in less than five seconds by merely inserting a needle into the hole opposite Flat Cutting, passing it through the sixty-five cards, raising the needle and letting the notched cards fall clear of the others.

When all of the jobs requiring flat cutting have been properly scheduled, all of the cards—those notched, and those not notched for Flat Cutting—are assembled and once again the needle is inserted into the hole opposite the next work center to be scheduled (the Ruling Machines this time) and by Keysorting the sixty-five cards it is necessary for the Schedule Operator to handle *only*

those cards requiring Ruling. This procedure is repeated until all work centers have been scheduled.

After the Master Schedule Cards are sorted for the first operation to be scheduled (the flat cutting), the Schedule Operator proceeds to copy the job number, customer's name, shipping date, due-from date, and

When these sets are housed in the binder shingle-fashion, (Figure 4) only the Standard Allowed Hours columns remain visible at all times. Since the binder is made to allow for the shingling of thirty sets, it becomes an easy matter to spot the "open" and "light" days of any work center, for five consecutive weeks.

NET HOURS AVAILABLE

WORK CENTER 33 Wash-up; Make-ready; Running; and Press Changes on KELLY B's

OPERATION NUMBER 01 - 02 - 04 - 06

GROSS HOURS		TOTAL GROSS HOURS	LESS SAFETY MARGIN OF 10%	DATE EFFECTIVE	NET HOURS AVAILABLE	DAY
1ST SHIFT	2ND SHIFT					
40.0	50.0	90.0	81.0	3-20	98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
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40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
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40.0	50.0	90.0	81.0		98.0	THU
40.0	50.0	90.0	81.0		98.0	FRI
40.0	50.0	90.0	81.0		98.0	SAT
40.0	50.0	90.0	81.0		98.0	SUN
40.0	50.0	90.0	81.0		98.0	TUE
40.0	50.0	90.0	81.0		98.0	WED
40.0	50					

remains time to be scheduled for that day, it is called to the Supervisor's attention. He decides whether or not the operation is to be completed on that day by: (1) Having overtime approved; (2) by re-scheduling some other job to an earlier or to a later date; or (3) determining whether or not that operation can be done at another date.

WATCH HOURS AVAILABLE

When all of the Net Hours Available have been fully scheduled an "X" is written underneath the last entry as a warning.

The above routine is repeated until all jobs have been scheduled. The Master Schedule cards are filed at that time. Here again Keysort is employed and the sixty-five cards are sorted into job number sequence in less than two minutes.

Early each morning the Schedule Operator separates the proper Daily Work Center Schedule sheets from the binder and advances the Number One copy ten days, the Number Two copy five days, and the Number Three copy three days before the date it is due out, to the foreman. These copies reveal to foremen the number of hours that are scheduled ahead and he knows how "heavy" or "light" his load will be for the coming ten days. The Number Four copy is retained in the Scheduling Department at all times.

FOREMAN'S WORK SIMPLE

At the close of each shift, each foreman records the progress of each job in the Foreman's Report column of the Number Three copy of the Daily Work Center Schedule form. The foreman's routine in compiling this report has been simplified greatly through the use of abbreviations only. For example, it is apparent that the first job reported in Figure 3 was completed on the

Figure 4—Keysort Job Travel Card. Actual size of card is 3 1/4 by 2 1/2 inches. Slotted sections at top provide sorting into work centers instantly

CHANGE IN SCHEDULE

3 - 31 1944
DATE OF CHANGE

✓	CUSTOMER	OUR JOB NO.	CHANGED		REASON FOR CHANGE
			FROM	TO	
	A. B. C. Telegraph	29006	Will Advise	5-6	Job scheduled for press today. Stock not in. Nothing definite from mill.
	Victory Vane	28375	Will Advise	5-12	Stock received 3-30.
	Denn Savings	29394	6-3	5-18	Customer's Request
	Thomas & Rock	29492	Will Advise	5-13	Cancel all dates. Job scheduled for press Today - Proofs not returned
	Field Carson	28539	Will Advise	5-17	Proofs ret'd with alterations. Revised PROOF WANTED.
	Beald Machine	28606	5-22	5-30	Proofs ret'd with alterations.
	ONT	28615	Will Advise	5-22	Proofs ret'd with alterations.

Figure 5—Change in Schedule. Actual size of sheet 8 1/2 by 11 inches. Compiled daily in quadruplicate

WEEKLY PRODUCTION RECORD

OPERATION	TOTAL NET HOURS NOW AVAILABLE		FULL DAYS SCHED. AHEAD	REMARKS	HRS. SCHED. THRU WEEK BEGINNING 3-20
	DAILY	WEEKLY			
FLAT CUTTING	24.0	144.0	24		591.0
INTER. CUT. & TRIM.	48.0	288.0	51		2,449.0
RULING MACHINES	24.0	144.0	18	*	432.0
COMPOSITION	48.0	288.0	9		456.0
LOCK-UP	24.0	144.0	29		696.0
LETTER-PRESS STEREO.	36.0	216.0	19		687.0
ART. DRAFTING, PASTE-UP	24.0	144.0	18		432.0
OFFSET PRESSES	32.0	192.0	28	**	906.0
KELLY B'S	64.0	384.0	34		2,239.0
KELLY C'S	64.0	384.0	43		2,787.0
KLUGES	32.0	216.0	60		1,932.0
VERTICALS	80.0	480.0	50		4,072.0
HORIZONTALS	48.0	288.0	36		1,762.0
*1 KELLYS	48.0	288.0	40		1,939.0
MILLER SIMPLEXES	48.0	288.0	43		2,106.0
*2 KELLYS	40.0	240.0	27		1,105.0
MILLER MAJORS	40.0	240.0	24		987.0
GORDONS	32.0	192.0	19		632.0
INSPECT. & COUNT.	96.0	576.0	76		7,321.0
GATHERING	96.0	576.0	79		7,654.0
BLOCK. & CUT. DOWN	96.0	576.0	68		6,534.0
INSERTING	96.0	576.0	62		5,998.0
ALL OTHERS	96.0	576.0	48		4,701.0
MACHINE FOLDING	32.0	192.0	18		587.0
SLOT PERFORATING	32.0	192.0	28		902.0
ROUND HOLE DRILLING	16.0	96.0	31		511.0
PUNCH PRESSES	32.0	192.0	52		1,666.0
WRAPPING ROOM	56.0	336.0	51		2,905.0

- REMARKS:
* Effective 3-27 one less operator.
** Letter Presses overloaded. Where feasible shift to Offset.

Figure 7—Weekly Production Record. Actual size 6 1/2 by 10 1/4 inches. Prepared Monday, in quadruplicate. By Tuesday morning executives know the Standard Allowed Hours ahead of each work center

a "Change in Schedule" form (Figure 5) in quadruplicate. Copies are sent to the Sales Manager, Planning Department, Sales Correspondent, and the fourth copy is kept in the Scheduling Department for its constant supervision.

Reinforced with pertinent facts which provide a true, complete, and comprehensive "blueprint" of the weekly trends, Management is better able to anticipate or determine necessary changes.

The cost of operating the Schedule and Control Department of The McBee Company has been repaid several times over in increased production through the maximum use of available manpower and procurable materials.

As jobs are shipped, a Job Travel Card is sent to the Production Control desk and the Master Schedule Card is removed from the active file to a "Jobs Shipped" file.

Maybe only a Chamber of Commerce could recognize the hometown in abbreviations like "Vlprso" and "Whlng," but Bello should win a paper-saving award for getting most words into the smallest space.

Before slotting the Master Schedule Cards, in preparation for posting to the Daily Work Center Schedule, the Schedule Operator prepares

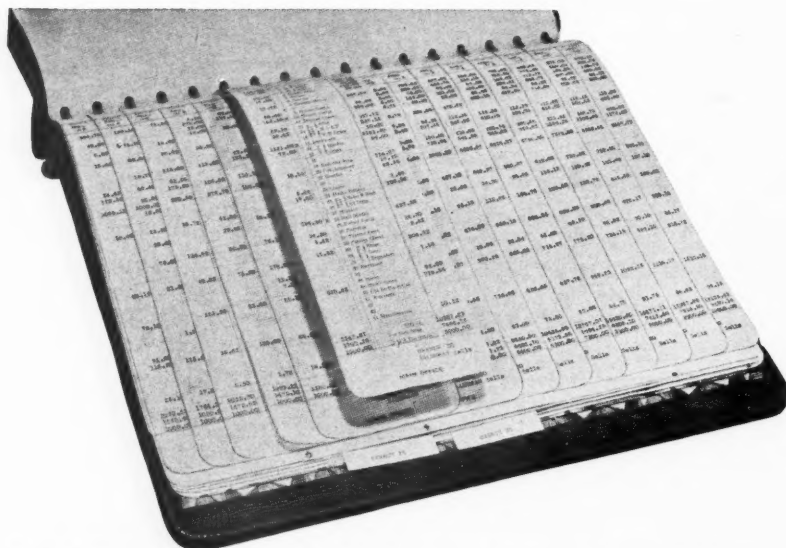


Figure 8—Weekly Production Records in Unit Analysis binder. Management is able to check increase or decrease for current week for any work center, and make comparison with any preceding week

HOW TO SHAVE WITH MY UNUSUAL BELLO

hollow grinding abrasive strip, sharpener. Gives smooth, CONSTANT COMFORT. Fast, Clean shave. No irritation. No razor burn. NO CUTS. SHAVE WITH THE BELLO. BELLO, INC., 1000 E. 12TH AVE., DENVER, CO. 80202. **SEND \$4.95**

On Write one 131st point scraper gets perfect shave. "N. E. Frieoli, 4444 Bell Building, Gardner, Mass., or 2424 E. 12th Ave., Denver, Colo. 80202."

Alfred H. Smith, 1000 E. 12th Ave., Denver, Colo. 80202. Walmec Bell, 83 Chester, Emerald, Moorhead, Bilo, Tama, Hager Brings, Slaters, King, Hines, Colgate, Hibbard, Cumber, Mads, Driggs, Parted, East, and West, 1000 E. 12th Ave., Denver, Colo. 80202. Smith, Slaters, King, Hines, Colgate, Hibbard, Cumber, Mads, Driggs, Parted, East, and West, 1000 E. 12th Ave., Denver, Colo. 80202. Smith, Slaters, King, Hines, Colgate, Hibbard, Cumber, Mads, Driggs, Parted, East, and West, 1000 E. 12th Ave., Denver, Colo. 80202.

NYC&P, West, Ogen, Polaris, Okcity, Kar, Vang, Amma, Brandies, Fren, Adams, Pina, Silver, SL, Kufid, Kapid, SL, Spunby, Goldman, SLCH, Bussard, SL, Western, Seattle, Bartel, Street, Saker, Salm, Crescent, Spelt, Beld, SL, Strang, Bels, Toledo, Meri, Yonika, Miss, Virginia, Jorda, Wang, Orvel, Winnipeg, Town, FREE, My to Shave Bell

Ansco Offers Improved Color Print Paper

● THE MAJESTIC color illustration on our cover, showing a Boeing Flying Fortress with Mount Rainier in the background, was printed from four-color plates made from an Ansco Color Film transparency.

Liggett and Myers Tobacco Company illustration on this page was made from an Ansco Color Paper print. The plates, from the *Ansonian*, were used through courtesy of Ansco, of Binghamton, New York.

Ansco Color Print Paper is a recent development by means of which fine natural color photographs can be made with little more effort than is now necessary to develop and print black and white photographs. Another point in favor of this new paper is the fact that it can be exposed and developed in the darkroom of the user.

It is a tripack paper, in which three layers of emulsion are superimposed on a supporting layer, one layer being sensitized to blue light, one to green light, and one to red light. After the paper has been exposed and developed, each layer of emulsion forms a color complementary in hue to that color for which it had been originally sensitized—cyan for red, magenta for green, and yellow for blue.

Prints are made by exposing the paper to each of three color-separation negatives and developing it in a special p-phenylenediamine type of developer for ten minutes. It is then washed, after which it passes through a number of successive fixing, bleaching, and clearing baths and is finally washed for from twenty minutes to an hour the same as a black and white print would be. A full-color print results.

While the color paper is available now only for purposes connected with the war effort, a number of very interesting uses are being made of it which show great promise for the future use of color photography in the post-war world.

One of these uses is the making of line drawings in color for the use of industry in explaining assembly operations and guiding repair crews in the field. The drawings in color of a wiring diagram for an electrical installation are more readily understood and followed than those in black and white.

For assembly operations, the actual parts may be colored to correspond with the drawing so that even an inexperienced person may catch on quickly. The

use of such color drawings has been an important factor in the enormous quantities of war materials which have been produced by American industry.

Another use is for the checking of line and halftone color separation negatives

A third use is for the making of maps where only a few copies are needed, such as secret military maps.

To make these color prints, a fixed light source burning at a constant color temperature of 2950° K. is best. It is also



This illustration was made direct from an Ansco Color Paper Print and printed from four-color process letterpress plates courtesy Liggett and Myers Tobacco Company and the *Ansonian*, magazine of Ansco, Binghamton, New York

before the printing plates have been made from them. By printing these negatives on the paper, the lithographer or the photoengraver can easily check the registration and, to a great extent, the color rendition which will be obtained with the finished plates. Obviously much time and money can be saved, and re-making of plates eliminated.

necessary that you have a set of Wratten filters F, N, and C4. These should be placed over a bracket so they may be easily adjusted over the light outlet.

A good voltage control is essential, an automatic timer is helpful, and a registration device with which to register the negatives in exact position for consecutive printing is necessary.



If it's odd, it's here. Stray items about the trade and the men who make it
Bits of information collected and set down for your edification and pleasure

● MORE THAN fifty years ago Don James Addison de Peralta-Reavis made squatters out of most of the population of the Territory of Arizona by producing certified copies of ancient Spanish documents which showed him to be heir to the choicest part of that territory. The United States Government examined his papers, found them acceptable, and let him take possession, being obliged by treaty to honor Spanish land grants in this country.

According to a recent article in *Saturday Evening Post*, Don James got rich in a hurry. The Southern Pacific Railroad paid him \$50,000 for right-of-way rights. He also sold mineral rights and squeezed his "tenants" to the limit.

No one liked very much having a Spanish dictator. Arizonians sent abroad for the original documents. Authorities solemnly pronounced them genuine. The day was saved by the alertness of a printer, Tom Weedlin.

When given the opportunity to examine the papers, Weedlin noticed that one dated 1748 had a type face not designed until 1875. One supposedly from Madrid in 1787 had the watermark of a Wisconsin paper mill which in 1787 still had seventy-nine years to go before being founded.

So Don James was forced to confess a little fancy forgery and the planting of the documents in a Spanish monastery. In short order he was demoted from being a *don* and given his real name—Jim Reavis, of St. Joseph, Missouri. An erstwhile mule-car driver, Reavis had his common name changed to a number in 1896—going to prison for two years for almost getting away with the greatest swindle in the history of this country.

● SOME FIGURATIVELY INK-STAINED fingers and a nimble brain were quieted forever on January 29. They belonged to William Allen White, the editor of the *Gazette*, staunch Republican of Emporia, Kansas, who died just a few days before his seventy-sixth birthday, having been in poor health for some time.

A unique and beloved American, Mr. White was the boy who not only made good in his own home town but also brought that small town to international notice. As with so many journalists of his era, his first association with a newspaper was setting type.

Many newspaper editorial classics were clicked off his typewriter, including the poignant "Mary White," written after the funeral of his only daughter. He was active in politics and in public service, though he was not interested in holding offices himself.

Now publishing and editing the *Emporia Gazette* is a man who is a fitting successor to William Allen White—his son, William Lindsay White, war correspondent and writer of that classic of this war, *They Were Expendable*.

● ELEVEN HUNDRED TONS of fiber went into the making of the first batch of the "ration change" tokens. The new simplified rationing program, of which these tokens are a part, will save retail trade at least \$35,000,000 in time spent counting and sorting ration stamps.

Small as they are, the fiber tokens posed a problem in the initial nationwide distribution of two billion of them. The equivalent of ten passenger trains of fourteen cars each was required for the distribution.

● THE SAVING OF NEWSPRINT in modern newspaper makeup was demonstrated in a talk by John E. Allen, editor of the *Linotype News*, before the convention of the New York press association.

Newspapers of nine and ten columns were discussed as well as labor-saving flush-left headlines. Mr. Allen also suggested saving paper by doing away with most banner lines, limiting news heads to two decks or a single one, removing nameplates, reducing margins, eliminating label and running heads, *et cetera*.



● Well over three million times has the banner type of the *Standard*, a weekly paper at Niles, Ohio, made impressions on newsprint. The original type, with not a single letter replaced, has been kept standing and has been used every week for almost twelve years.

The type, which still appears good enough for another two years, is American Type Founders' 48-point New Caslon capitals. President of the *Standard*, Gerald P. Raver, believes the type may hold the record for continuous use.

● BY MICROFILMING RECORDS kept during the past forty years, St. Luke's Hospital of Chicago was able to turn over three tons of medical records to the paper salvage campaign.

Another source of paper conservation is the reported dropping of the first polite duns with which collection agencies have been pampering their customers. The "pretty please" phrases have been dropped in favor of "Pay—or you know what!" These communiques come with narrower margins on smaller pages.

● AS WITH MANY a journalist who gets to the top of the heap or close to it, Howard Vincent O'Brien admits having a youthful passion for printing—"the art preservative of all arts."

In one of his "All Things Considered" columns in the *Chicago Daily News* he speaks of his "all-but-forgotten hobby, when the smell of benzine was nectar in my nostrils."

"I was transported back to boyhood. I could see myself in an attic printshop, poring over a catalogue of the Press Company of Meriden, Conn.; studying the latest copy of *THE INLAND PRINTER*; cutting a frisket; sticking type; making ready on my Pilot hand press. . . ."

One of O'Brien's columns, written at the time his son Donel was inducted into the Armed Forces, has been widely reprinted. Last month came word that Donel was missing in action.

● THE FIRST comprehensive exhibition of American handwriting, sponsored by the American Institute of Graphic Arts and the Grolier Club in New York City, has just closed.

To explain why Americans write the way they do, the exhibition flashed back to the common sources in English copy-books and writing masters. The only known copy of Beache's and Baildon's "Booke Containing Divers Sortes of Hands," a book published at London in 1570, was number one item at the exhibit. This work formed the background for colonial schoolmasters.

Development of handwriting in the eighteenth century was shown by original manuscripts prepared by pupils of writing schools for annual inspection by school committees. Plates were exhibited from Benjamin Franklin's edition of *The American Instructor*, published in Philadelphia, 1748.

Epitome of our colonial rococo handwriting is "The Writing-Master's Amusements: A New Alphabet in Knot-Work Adorned with a variety of Scripture Pieces written in all the Hands of Great Britain and embellished with Borders, the whole performed with the Pen" a book which was lent by Harvard College Library.

With the rise of business colleges, P. R. Spencer and his five writing sons took over and "Spencerian" handwriting guided the American pen. Mechanical devices for writing came in and legible handwriting went out. Twentieth century school experiments in manuscript writing—an innovation suggested in an exhibited pamphlet which was printed in 1833—let one believe that readability may again become an important factor in handwriting in America.

Problem of Depreciation Must Be Surveyed Now

Unless proper adjustments are made now in your reserves for depreciation, taxes will run so high that you will enter

the post-war period in such shape you will be unable to replace wornout equipment • By A. C. Kiechlin

NO ONE KNOWS when the war will end but we do know that the post-war period is drawing nearer every day. Many plans are being laid now so that when the last "all-clear" is sounded the business man will have some sort of a program to put into operation immediately. The printer is no exception. He must start thinking of post-war operations NOW and also take steps to adjust his present operating system so that he can bridge the duration and post-war period to his best advantage. One important factor is depreciation and he must consider some phases of this factor now.

Even in peacetime, depreciation has been a troublesome problem. The fact that it is at its very best an estimate, plus the fact that printers have based their estimates on general averages, has created the confusion. The Treasury Department reports that depreciation gives them more trouble than any other single element affecting taxes. Either the taxpayer takes too much credit, too little, or none. Our war economy has greatly increased the complexities of this item of accounting, necessitating a clear understanding of all angles of depreciation. To this end we offer the following suggestions.

WEAR AND TEAR IMPORTANT

How have printers been computing their depreciation charge-offs? On the basis of the general averages computed in years of use. But depreciation is not entirely a matter of AGE. It is caused partly by wear and tear, which differs with every user, causing the users of depreciable assets to get themselves into a hole because their computation is off-center.

For example, presses working at full capacity production will depreciate twice as fast as presses working at 50 per cent capacity, so the depreciation rate should be higher on the former. The wide divergence in the use of equipment explains

why it is difficult to get definite data on depreciation, even from equipment manufacturers. Tax books will tell you that machinery depreciates from 2 to 20 per cent yearly. Pretty indefinite for accurate computation—and if the computation is below depreciation, you lose tax-dollars and you cost your sales too low.

The Treasury Department publishes Bulletin "F" giving the average span of life of many deprecia-

ble items from ferris wheels to apple trees and typesetting machines, but it cautions that these listings are not prescribed for use in any particular case. They are offered solely as a guide and starting point from which correct rates may be determined. You must use better than general-average figures when you are appraising depreciation of your business equipment these days—but where will you get a yardstick?

In a letter, the Treasury Department advises that "you should base your deduction for depreciation upon your own experience." Here you do have an authoritative yardstick. The Treasury Department, which passes on your depreciation deductions, tells you to use your own experience figures, not "guestimates" or general-average figures based upon many different depreciable items with varying degrees of wear and tear.

CHECK AGAINST EXPERIENCE

Many printers have lost money in the past by using average figures when their own experience figures disclosed higher rates of wear and tear. We have known cases where the average figures were 30 per cent over or below the actual life of the machine. Most printers have been in business long enough to have acquired experience figures on depreciable assets. Determine your estimates on the factual data.

Now we come to the question of what to do if you have taken no depreciation or inadequate depreciation in prior years. Check the unrecovered cost on your books against its reasonable value and enter the differential as a credit to a reserve for depreciation and a charge to net worth but you can't deduct this difference on your tax return. You are NOT permitted to take advantage in later years of prior failure to take any depreciation, or failure to make an adequate allowance under the known facts of prior years.

FREEDOM of Whose Press?

★ As raucous a Bronx cheer as ever given "freedom of the press" is this little gem, now over a hundred years old, from a newspaper man himself—Ben Day—whose idea of the sacredness (!) of that freedom was to use it as a feeder for job printing.

"For a long time the principal object of the newspaper (The New York Sun) was to advertise the job office. It did help me in that way. When I got the printing of the American Museum to do I thought myself so lucky that I rather neglected the newspaper."

Is freedom of the press a legal "feeder" for whatever its owner wants fed? Well, a newspaper can be owned by a goose, a politician, a railroad or public utility, a rich playboy, a wild woman, an ordinary corporation, or (last and usually least) by a newspaper man. You just hire your editor, point him in a certain direction, and tell him to squirt ink or else.

Once Hitler had bought the French "free" press, he had his thumbs in France's eyes. The American press in certain quarters may be for sale, but in the main freedom of the press here works out well. The profit-motivated newspaper serves as a harmless department store shopping sheet, with pages of funnies, Hollywood boiler-plate, and a few columns of windy nonsense by winded columnists; the editorials being clipped by the devil who considers it a bore.

There are, of course, some magnificent exceptions, and among whom we proudly include any newspaper owner or editor reading this.

Tongue in cheek, *The Paper Salesman* revives words of self indictment by a newspaper man

This restriction has cost printers many tax-dollars in the past, and with the greatly increased rates today they must minimize the defect or such losses will cost them even more. Short-change yourself on depreciation and you lose out in two ways. You pay more tax, and your costs do not include adequate depreciation so your selling prices are reduced proportionately. You can't retrieve prior losses of this kind. You can prevent future losses by estimating useful life more accurately, which is most important in the post-war period when much old equipment will be replaced with new, high-speed machinery.

MAKE ADJUSTMENTS NOW

What can you do if an analysis of your depreciation schedules shows that the rates are inadequate? The original rate may be increased if you find that the remaining useful life of the asset will not equal the original estimate and you are able to justify the increase. Review depreciation recordings now to determine whether they may be increased so as to reduce the tax and probably increase profits by an upward revision of costs and selling prices, thus putting you in a better position financially to modernize in the post-war period.

Another important consideration is the accelerated depreciation on equipment used more today than anticipated when the rate was set originally. In cases where an overload was not considered in the setting of depreciation rates, the Government will usually grant you an increase. In some cases authorities state that such increases should run as high as 150 per cent, that night work is harder on machines than day work. Repairs that cannot be made due to war restrictions also increase depreciation and an increased deduction may be allowed if you can justify it.

OBSOLESCENCE IS IMPORTANT

Now we come to another phase of depreciation—obsolescence. This involves AGE, because the march of time touches the factors creating it: economic changes, improvements in equipment, new inventions, inadequacy of existing equipment because a business outgrows it, prohibitory laws, loss of trade, shifting of business centers, normal progress of the business arts and sciences. Very few

printers have ever considered obsolescence. From now on its omission will be costly. You may take a reasonable deduction for normal obsolescence if you can pre-determine its rate when fixing the life-span of a machine. Include this deduction with wear and tear in the one rate.

MORE NEW MODELS

During past years we have noticed that equipment manufacturers in all fields have introduced improved products with greater frequency, increasing obsolescence on equipment in use, yet users have clung to old general averages when determining the useful life of an item. Obsolescence moved faster in the 1930's than in the 1920's, yet the general-average figures remained as they were. We wrote off casting boxes, stitchers, and plate-shaving equipment in ten years during the 1920's and the general-average life-span is still ten years, but equipment now becomes obsolete at a faster rate.

We believe that if general-average figures are used they should be reduced at least 10 per cent to

cover the increase in normal obsolescence resulting from the normal technological progress. Incidentally, don't ask us where these general-average figures came from. Like Topsy, they just "grew" and have been barnacles for years. It never was desirable to adopt them "as is" without adjusting them to your own experience figures and the operating conditions in your plant.

Most printers have used general-average rates as though they were fixed percentages set by some authority. Very few make checkbacks against their own experiences. Now is the time to revise this practice so that you can salvage as much profit and tax-saving as possible for investment in the post-war period.

TWO TYPES OF OBSOLESCENCE

The conditions that create obsolescence are of two kinds: predictable and unpredictable, making it necessary to split your obsolescence into two classifications: normal or predictable, forced or unpredictable. You can, for example, include a definite estimate for normal obsolescence if you buy any equipment that you feel reasonably sure your business will outgrow in five years. Even though you estimate ten years would be the span of usefulness based on wear and tear, the five-year obsolescence factor should be considered.

The line separating normal and forced obsolescence is sometimes finely drawn, and the former was seldom considered by printers. Today it must be considered. Abnormal conditions, such as exist now, create forced obsolescence. The war has produced an economic upheaval that is creating more obsolescence than occurred at any other period in our history. Printers will pay out many tax-dollars unless they "up" depreciation estimates to cover this forced obsolescence whenever it is apparent. You can appraise it only when it has become apparent. From that time to its termination you may adjust your depreciation rates upward to include it.

WAR IS BIG FACTOR

Why is forced obsolescence a big liability today? War begets tremendous technological advances. Technicians in all fields have improved products that they are planning to put on the market in the post-war period, improvements that normally would have taken years.

AN APOLOGY

It has just been brought to our attention that The Inland Printer failed to give proper credit to the artist who made the wood cut of Benjamin Franklin which appeared on page 64 of the October issue.

This picture of the patron saint of printing has quite a story behind it. The work of Herschel C. Logan, art director of Consolidated Printing and Stationery Company, of Salina, Kansas, it first appeared as a wood cut in the January, 1941, issue of The Inland Printer. It was the subject of a frontispiece printed by students of the Chicago School of Printing and Lithography.

Mr. Logan worked the portrait over slightly and it was used as one of twelve portraits of famous Americans used in a copyrighted calendar by his company. It was this modified portrait that was used on the book jacket reported in our October issue. Unfortunately the signature of the artist was removed in the process of making up the jacket.

This same illustration was used on our November frontispiece. And while we are on the subject, let us point out the fact that the quotation by Benjamin Franklin which we used in that frontispiece was used two months later by the Saturday Evening Post, as the centerpiece for its January 15th cover.

Due to those improvements, obsolescence has been forced before its time. Printers with equipment not written off, who scrap it prematurely, will lose heavily on depreciation.

MAY CHANGE DEPRECIATION RATE

If a radical economic change or any unforeseen factors materially shorten the useful lives of assets you may increase the annual depreciation deduction, an increase that will effect tax-savings and may even justify your charging higher prices, further increasing profits. Your objective is to get that unrecovered cost, the balance to be depreciated, off your books before new post-war equipment is marketed, otherwise you will not get enough deduction for this depreciation before you are forced to modernize and that means you pay more tax and earn less.

Use the straight-line method, dividing the years of useful life into the cost to get the annual deduction. It is the simplest method and is preferred by the Treasury Department. Other methods will not provide greater benefits if you set the rate properly in the first place. You can't change from one method to the other without consent of the Commissioner of Internal Revenue.

PROFITABLE USE IS THE GUIDE

Consider years of profitable use, not mechanical life, in fixing wear and tear. Estimate the salvage value when fixing the rate but we have never known a case in which the write-downs plus salvage computed at the start equaled the cost of the equipment at termination. If you get more money for salvage than the estimated figure, report it as miscellaneous income on your tax return. You can't depreciate land, securities, inventory, or goodwill.

From the foregoing, you will see that you have three ways to increase the depreciation rate: accelerated depreciation, an increase due to under-estimating wear and tear, and obsolescence. Tax savings effected thereby and increased profits on sales will help swell modernization funds in the post-war period and when you do invest in the new equipment, see that you compute depreciation more accurately than heretofore. You must be ready to justify any change in rates if the Treasury Department requests this information so see that your records are complete on this deduction.

THE Salesman's CORNER . . .



BY FORREST RUNDELL

WAR OR NO WAR, the bargain hunting instinct is still with us. Even on this seller's market professional purchasing agents still work to get the most for their money. And the salesman who ignores this trait still loses out in the long run.

Here is an example: A publisher's agent selling popular books reports business good and all his regular customers buying generously. His word that the books were good and would sell readily was taken by the buyers. But—and here is where the bargaining instinct cropped out—every buyer insisted on a free advance copy of each book.

In other days the advance copies came out ahead of the regular shipment. Theoretically, at least, the purchaser had a chance to read the book before shipment was made and to cancel his order if the book disappointed him. Under present conditions, however, advance copies come with the regular shipment.

Of course it is obvious that with books selling like hot cakes no one is going to hold up the sale of a big shipment while he reads, digests, and appraises twenty different books. But the advance copy can be sold along with the other books on the order and the buyer gets what amounts to a discount of the selling price of one book for each edition on his order. Practically every store our friend dealt with insisted on this bargain.

Printers, too, are still looking for bargains. You might think that with paper so hard to get we should be completely happy if we found someone who could fill our order. Yet several paper salesmen have confided to the writer that they are still under pressure to make concessions such as carton price for

less than carton lots, and case price for 450 pounds. Some have even been asked to knock off a fraction of a cent on mill shipments.

Drygoods and furnishings stores, too, go merrily on their way offering "bargains" as usual. Shirts we used to buy for \$1.65 are *marked down* to \$2.19, not up to \$2.25. One store dealing in fine furs recently advertised "tremendous savings" in furs marked down to odd figures in excess of \$2,000. And department store advertisements of drugs and cosmetics are filled with such prices as 39c, 89c, \$1.49, and other figures which make the subtle suggestion that they are just a little under the standard prices.

All this adds up to the proposition that we are still dealing with the same buyers and many of the same buying motives as in pre-war days. And post-war buyers will also be looking for bargains and price concessions. Selling being largely a problem of dealing with the human element, printing salesmen would do well to study the way other industries deal with this buying trait and profit by their experience.

Successful merchants do not lose money on the "bargain sales." The merchandise may have been purchased expressly for a bargain sale at a price below that at which it is resold. It may be a genuine mark down to move a broken lot, with the goods still sold at a profit although priced much below the usual mark up. That \$1.79 item may be one which could have been sold profitably at \$1.75 but which was marked higher to give the impression that the price had been cut a little. Even that usual bait of men's clothing sales, "alterations free" represents a cost which was carefully added before the sale.

Printers can use similar tactics to their profit. Take that bone of contention between so many printers and customers, the discount on the bill. It is obvious that a printer who quotes \$1,000 on a job and then allows 2 per cent discount gets just as much money as the one who quotes \$980 net. Generally his bill is paid sooner and the only argument he has occurs when some customer asks for a discount on money advanced for shipping charges.

On the other hand the printer who sells net irritates many buyers. One purchasing agent explained it this way, "When I get a batch of quotations I must look them over carefully to see that all the terms match. This means I must figure how much to add to the net quotations to bring them even with those which allow a discount. It takes time and is a nuisance." Said another, "It is the policy of our firm to take every discount. In this way we save enough each year to pay the salaries of several office employees. If I buy from a firm which does not allow a discount I am put on the spot, particularly if I have given the order without asking bids. My bosses ask why I do not stick to firms which give more favorable terms."

The printer whose terms are Net Cash ignores the bargaining instinct. And he lets himself in for some ill will it would cost him nothing to avoid.

Author's Alterations, too, are often a source of hard feeling. Yet they are generally essential to the best writing. The authority and the finality inherent in cold type causes some messages to look different after they have been set.

The writer once tried to edit a printer house organ without changing anything after it was set. After he had published two or three issues this way one of the best copy chiefs in the advertising agency field gave him a little fatherly advice. "I think you are wrong to limit your corrections to the type-written copy," he said. "No one can do his best in advertising writing unless he can make changes after he sees his work in type."

Excessive alts irritate a buyer because they destroy his feeling of having made a shrewd purchase. They also cause internal friction when someone other than the buyer prepares the copy and the cost runs over the estimate.

However, the printer can minimize the author's alterations without losing the money he is entitled to receive for making them. After he has done a number of jobs for the customer he can make a fairly accurate guess as to the amount of alterations which will be required. Particularly is this true if the account in question is a magazine. If he will include in his estimate an amount sufficient to cover the average cost of these changes, he can either eliminate the item of alterations from the bill or make them so small they will not be questioned.

Letting the shop overrun an order destined to fit a mailing list is another way to wreck a bargain. Say the printer bills for 5 per cent overrun. The mailing house acknowledges receiving an extra 3 per cent and returns the overs to the customer. Customer then has a bill for 2 per cent extra that he didn't get and 3 per cent that he can't use. And he isn't happy.

Disregarding the obviously inaccurate count obtained by the leveling off method of counting, there are ways to avoid such irritations. Publication printers must stick within narrow limits. Why cannot general printers do the same? If

the amount of paper started on the job is held down to the bare necessity for spoilage there will be no overrun. And if the printer checks his shipping count against the final press count he will avoid any arguments when the job is delivered direct to a mailing house.

All extra charges which exceed the amount the buyer expected to pay are a potential source of irritation. It is not that he questions their justice. His pride is hurt because the bargain he thought he had was anything but one.

On the other hand, when the bill is smaller than he expected he pats himself on the back over his shrewdness in picking his printer. The fact that the printer with the low extra charges may actually be making more money on him than the other fellow does not figure in his calculations. If the job costs less than he planned, it seems to be a bargain and he is happy with it.

You may think these small things inconsequential. The lone mosquito that buzzes around your head at night singing its hymn of hate is a much smaller thing. Yet many a resort hotel has lost a potential repeat customer because just one of the pesky insects got through the screen and kept a lodger awake.

Never forget that as salesmen we deal with human nature first and with printing second. As long as the buyer congratulates himself on his acumen in picking you as his printer he will continue with you.

Why Not Open a SECOND FRONT?

If you are depending on personal sales calls to keep your business moving at a fast pace, you are fighting a losing battle in these days of rationing and shortages.

Your second front should be direct-mail advertising! Replace each discontinued personal call with a magnetic printed sales message with real selling action. Phone 2-1169 and get more information.



The Fox Press, Hartford, Connecticut, believes in timely copy. This squib was used on a blotter

SPECIMEN REVIEW

All items for criticism in this department should be sent to us flat. Replies by mail cannot be made by J. J. Frazer.

EMIL G. SAHLIN, of Buffalo, New York, found a clever way of passing on the holiday wish we all made that *this* would be the year of victory. The inside of a plain folder (5½ by 8 inches closed) of heavy white stock is printed "Our Christmas Wish! (in blue) Victory in 1944" (in red). Stapled to the right side is a little flag with 6-inch wood staff, cloth banner of 3¼ by 2¼ inches. An ornamental rule band in blue breaks the layout two inches from bottom with the sender's name and address printed below it. Save for the red, white, and blue "Merry Christmas" sticker on the front, front and back of folder are plain.

MASTER PRINTERS CLUB, Atlanta, Georgia, gave an unusual treatment to the souvenir menu-program for festivities commemorating the club's golden anniversary. The numerals "50" are die-cut at the top through all six pages of the booklet. With gold cover, it is 9¾ by 5¾ inches in size with the numerals extending another 2¾ inches above. Brush type in black is used on the cover and for headings throughout. Copy includes a history of the half century of the

Franklin's Birthday.



Old-Time Printers' Association

..... 59th Annual Banquet,

Medinah Club • Chicago

Saturday Evening, January 15, 1944

Chicago Old-Time Printers' Association catches "old-time" feel by bringing up to date program for Franklin's birthday dinner, 1893

Atlanta organization which has known many fine members, the menu, program, a banquet menu of the Printers in 1894, the preamble to the 1894 constitution of the organization, and a listing of members of the Fiftieth Anniversary Committee.

BREMER TYPOGRAPHIC SERVICE, of Pittsburgh, Pennsylvania, reports new motorcycle service by a blotter, main heading of which is in exclusive "Scriptorial" letter available as a result of the company's camera-type method. It is so attractive in general we are reluctant to mention lines of signature group are crowded, also that the slogan line in red is weakened by rather too wide letterspacing. It stands out because of color contrast, but the tone is broken up. A blotter for February, "Four Years Old," suggests that the text group might be set a size smaller or lines closed up somewhat. There is a mild effect of crowding, at least between the heading, reverse color ribbon, and start of text.

HERBERT W. SIMPSON, of Evansville, Indiana, submits two excellent advertising cards and one he printed for Robert A. Williams, to

Different effects can still be accomplished with type alone, as is shown by these specimens. The star-shaped Christmas card was done by Frederic Nelson Phillips, New York typographer, and the circle was designed as a full-page newspaper ad by Ben Wiley, the Springfield, Illinois, typographer



VULETIDE GREETINGS

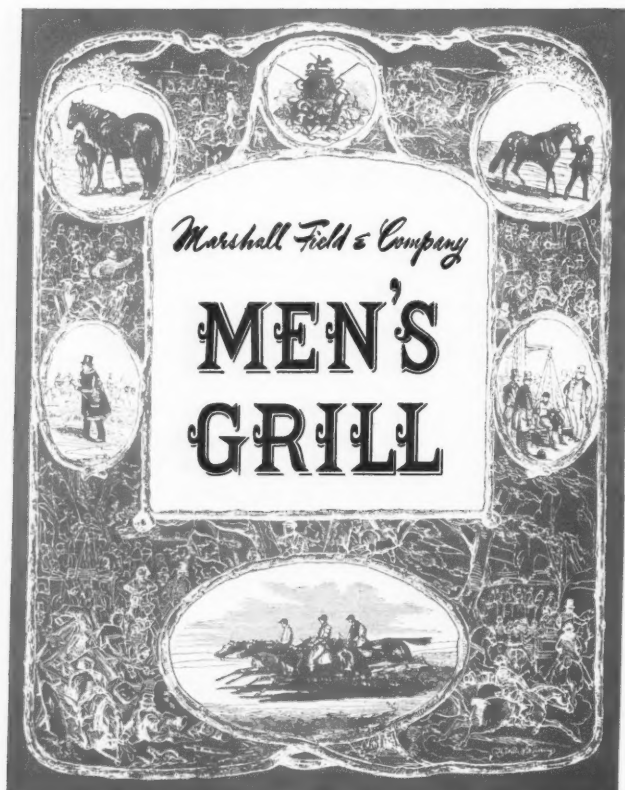
KATHERINE & FRED PHILLIPS

THE FRANKLIN LIFE INSURANCE COMPANY

CHAS. E. DICKER, President
SPRINGFIELD, ILLINOIS



You'd never believe it, but Jan Wills, who drew this house magazine cover, never had an art lesson before this year. He's son of a Public Service employee



Reminiscent of the popular racing prints of yesteryear is this menu of Marshall Field and Company, Chicago, men's grill. Cover was printed in red and black

whose business he has succeeded. Every indication is that the standards of quality, for years characteristic of the work of Mr. Williams—who, by the way, has now moved to California—will be maintained. Fine use of color in both inks and papers distinguishes the items, sets off the fine composition of smart, up-to-date types. Mr. Williams' announcement set in original Colonial is a fine example of Colonial typography, use of which on occasions provides a change of pace which commands both attention and interest. We trust Mr. Simpson will continue to send examples of his craftsmanship.

JAMES E. CREECH, of the Record Press, St. Augustine, Florida, submits a Christmas folder gotten out for client who raises pure-bred horses which is a beauty. On gray heavy stock paper, folded size 8 by 6 1/2 inches, the unprinted cover has a deckled-edge on the right side. Open, the folder reveals a four-color picture of El Tovar, of Hunta Hunta Hara, a beautiful Palomino horse. The color photograph, flush to top, is mounted on a sheet of glossy red smaller than size of folder, with a smaller sheet of gilt paper over the red, so that the picture is framed sides and bottom with the cover gray, red, and gold. The season's greetings of the sender, as well as name of horse, are printed on folder below the picture and colored sheets. A sheet of tissue is inserted to protect the picture.

ELMER BLACKLOCK, of Baltimore, Maryland, sends a most interesting 4-page 6-by 9-inch house organ which the fine company he has long been associated with sends to its employees in the armed services. Company name being Monotype Composition Company, the publication is named "Monotypograms." The quality of the piece is not the same as company craftsmen do for advertising agencies and others, but the boys who are away are bound to appreciate the effort to keep them posted about news of folks at home and former fellow workers elsewhere in the armed forces. We have seen such publications issued by some much larger concerns. Seems many more should do this thing, that printers should encourage customers to do likewise.

ALVIN R. DRESS, Philadelphia, Pennsylvania, utilizes folder idea to make his business card create comment. The folded size is 3 1/2 by 2 inches. Front short fold discloses emblem in red on third page through round die-cut hole, also red band at the extreme right side of page 3. Printing on front (light brown of two-sided card stock) is brown, that on page 3 is red as already mentioned, and lines "The Sign of Good Printing" are in brown on white. The two lines are aslant with periods at start of first acting as vision arrow directing attention to red mark in lower left-hand corner of page 3. The word "Printing" on front



PRETTY IMPORTANT, sometimes, to have a doctor in the house—when sickness strikes down a loved one. Equally vital, today, are the services performed by doctors on the fighting fronts of the world—saving the lives of American boys. There is a splendid contribution to the war effort. We pay tribute, too, to the doctors on the home front who have shouldered added wartime burdens and are working long, growing hours to maintain the health of the nation's workers! (October 31st to November 6th is Pay-Your-Doctor Week. To help you pay doctor bills, as well as all other outstanding accounts, we invite you to come in and talk to us about an Installment Loan.)

California Bank

This ad for a Los Angeles bank is quite a departure from the usual conservative type of advertising done by most financial institutions

is similarly at angle seeming to direct the eye to the die-cut circle through which mark on page 3 appears. The idea is not new, of course, but making variety possible is worth the mention.

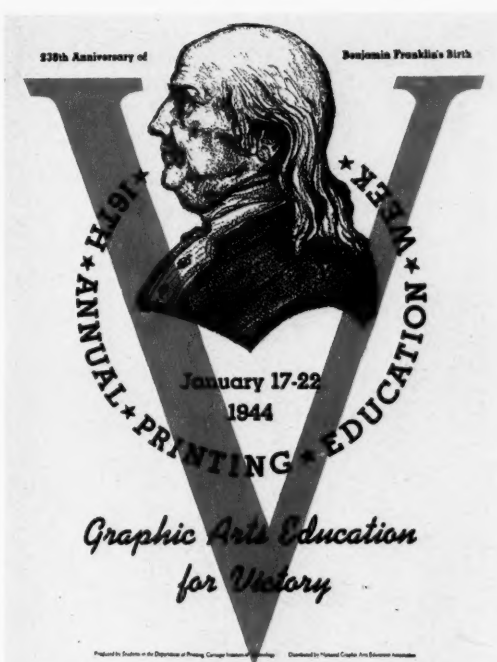
ACME PRINTING COMPANY, Louisville, Kentucky, has mailed out a blotter, "Don't Waste Paper," which represents a real contribution to the war effort, including in the form a miniature of the Minute Man poster, "For Victory, Buy War Bonds and Stamps." The text explains the seriousness of the situation, adds a strong plea to conserve paper. Printed along way of sheet, there are 12-point red and blue bands with white between at the ends, red bleeding off at sides, both red and blue at top and bottom. The heading at top in red is flanked by blue stars in line to fill out to measure. We'd prefer the heading larger and it seems it might be, as there is quite too much space between the two columns of text, double or more the amount between columns and color rules. It is, however, neat and readable, if not distinguished.

CHARLES E. TENCH PRINTING CO., of Chicago, has issued a good calendar. It differs from the usual calendar in that name, business address, telephone are given in type against attractive color backgrounds (name in reverse color plate) on heavy weight card 12 by 4½ inches, with round hole being punched in center near top for hanging. Calendar leaves on heavy white paper are hung from bottom of card by red plastic binding material. Our only criticism of any importance concerns the variety of types used which neither

harmonize nicely or contrast effectively. It seems to us the face employed for the large panel of current month should match that of the smaller panels devoted to calendars for preceding and succeeding months. Our preference as the one face would be that of main panel because it harmonizes better with type matter on card than does the Ultra Bodoni italic of the two smaller calendar blocks.

W. C. HAMILTON AND SONS, of Miquon, Pennsylvania, sent out a 1944 calendar worthy of the high standards of the firm's other mailing pieces. Giving realistic effect of an original water-color, a striking picture is lithographed on 9-by 11½-inch paper board. It depicts making of paper in Colonial times, with a background suggestive of the original Rittenhouse Paper Mill which was near the site of the present Hamilton mill at Miquon. On the left a paper-maker stands by a machine; and on the right is a Colonial soldier. The calendar pad itself, 6 by 3½ inches, is plastic-bound to the top of the illustration so the whole piece may be suspended by the punched cover of the calendar, strengthened by being folded double, with a fold so stapled that the previous month's sheet may be tucked up under it, each month being backed up with calendars for the past and coming months. The calendar, set in bold italic, is printed in dark gray on 65-pound white Andorra cover.

HARRIETT MAE JUDD, efficient and popular secretary of the Atlanta Master Printers Club, seeking to commemorate the fiftieth anniversary year of the organization,



For promotion of Printing Education Week, students in the Department of Printing, Carnegie Institute of Technology, Pittsburgh, produced this 12- by 18-inch poster. Printed in black and red, it was distributed by National Graphic Arts Education Association

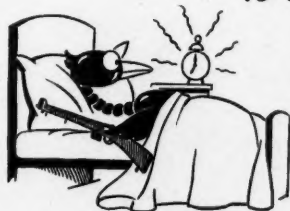
90 Million Words!

Our statistical department estimates that during the past strenuous decade or two we have taken some ninety million words (more or less) and made them march, swagger, whisper and shout—by means of typographic dress. The words were yours. The typography was ours. Good team, aren't we! Let's keep right on telling 'em and selling 'em

STUART MAKES TYPE TALK
STUART LEADS IN TYPE STYLES

EDWIN H. STUART, INC., Typographic Service
422 First Avenue • Pittsburgh, Pa. • COurt 3897

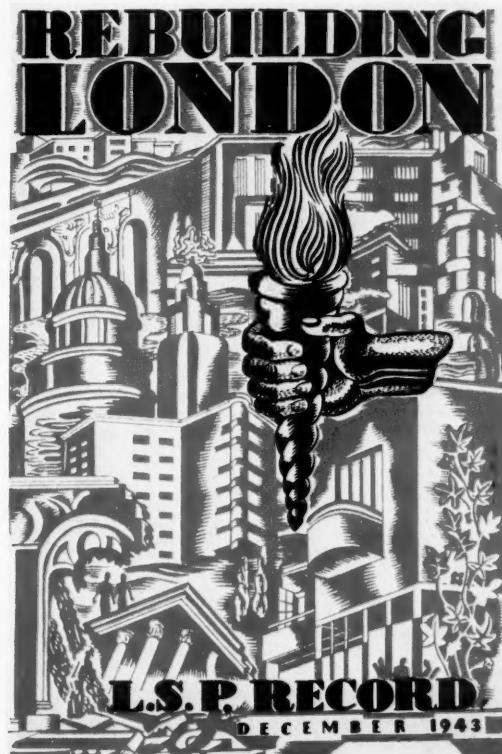
IS TIME YOUR ENEMY?



Are you alarmed by lost moments . . . hidden delays . . . that steal from productive effort? Phone the Crainman. Discuss the continuous business form systems with him. Simplify and speed your business control . . . and turn Time into an ally.

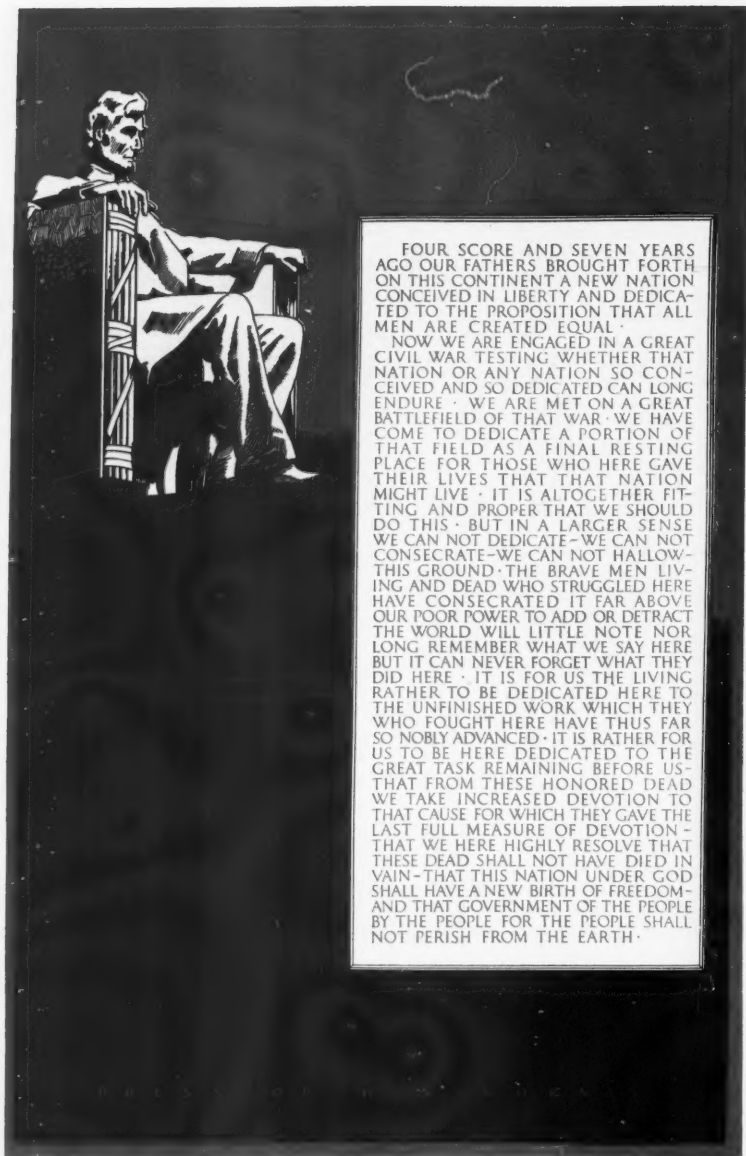
CRAIN PRINTERS LIMITED

OTTAWA CANADA




The task of rebuilding London after the echoes of the last bombing raid have faded into peacetime will be an enormous one. The London School of Printing devoted an entire issue of its magazine to discussion of problems of rebuilding. Cover printed blue and black

An interesting treatment of statistics is offered by the Stuart blotter, in red and black. The other blotter in dark blue on blue, presents the familiar Crain bird



From the deep South came this tribute to a great man. Printed by the press of H. N. Cornay, New Orleans, Louisiana, in brown and terra cotta with type in gray, this non-partisan expression of respect for the beloved President comes at a time when we need the inspiration of his words to help us stiffen our backbones. The 12- by 18-inch antique sheet will adapt itself beautifully to framing



JANUARY • 1944

SUN MON TUE WED THU FRI SAT

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2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Stromberg Allen and Company

PRINTING • OFFSET LITHOGRAPHERS • DIRECT MAIL ADVERTISING

Brown and gray seem to be a popular combination these days. Stromberg Allen and Company, Chicago printer, chose those colors to warm up a snowtime blotter

thought of the very good idea of using a special letterhead during 1944. It is of unusual interest, reflects creditably upon Turner Goldsmith, of the John H. Harland Company, by whom it was printed. Interest centers around the circular illustration in center below name line. It features an illustration of "1894" and "1944" in two lines of type characters at such an angle that the figures in face show plainly in oblique lines. On the left of this round illustration, "Half a Century of," and on the right, "Co-operative Effort," appear in a curving line of script, the lettered line and circle being in gold, all other type matter being in black. An attractive slightly off-white sheet was used. Printers learning of anniversary years of prospects and customers would do well to suggest the idea. By so doing, it would seem, numerous orders should be obtained.

HOWARD SMITH PAPER MILLS, Canada, issued at Christmas time, along with its greeting card, something which could be treasured by all who got copies. It's a picture of Prime Minister King, President Roosevelt, and Prime Minister Churchill seated together at one of their conferences, all smiling. The picture is printed in photo brown from a halftone and is 12 by 9 inches. Surrounding is a cream-colored border suggesting beveling of the mount which for a space of 1 1/4 inches at the top and sides and 2 1/2 inches at the bottom appears in gray printed from reverse color plates. Lovely sketched pictures of different appropriate scenes appear white in the dark gray outside border. Furthermore, the picture's title "Three Smiles Closer to Victory," appears in center of lower cream band (simulating beveling) as the customary brass title plates of gallery pictures appear. Finally, over gray part directly below each seated figure in the halftone, statements about Canada by the three leaders are given. Odds are the recipients of at least half of those issued would have them framed and hung in home, office, or club.

MONO-TRADE COMPANY, Minneapolis, Minnesota, has issued a highly interesting and attractive calendar for 1944. The 6- by 9-inch leaves of a medium weight white card stock are plastic bound in white at top. The cover leaf is another demonstration of the power of design simplicity. An all-over reverse plate was printed in a very attractive green-olive, copy, "1944 calendar," in



Christmas Greetings

mean most to all of us when they bring to mind pleasant memories. It is the hope of staff members and students of the Carnegie Department of Printing that this will be accomplished by this simple message as it reaches alumni and friends, at home and in foreign lands, during the Christmas season of nineteen hundred and forty-three.

Dignity and restraint featured this Christmas greeting by Carnegie Institute of Technology, printed in red and black, stars light blue

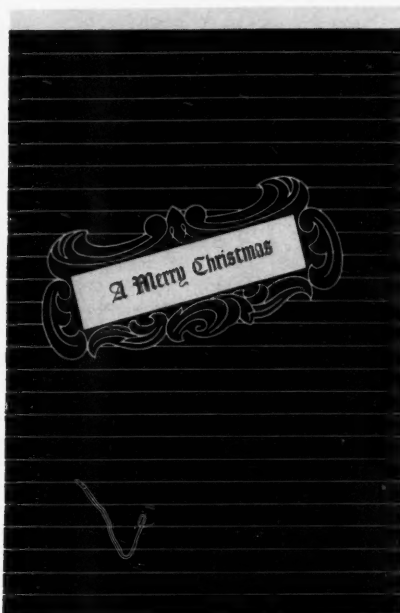
condensed sans serif caps between light rules showing white near the bottom. At just the right point near top a circle, reversed as type, is filled out with halftone work mark of company in deep red purple. Name of month appears across the top of inside pages in Grayda, (reverse color) as do days of week (within a red band) dates. White stars appear in first and last lines of calendar where no figures apply and the circle of the cover, but smaller, is also reversed in green plate for trade mark in deep red second color used also for band with names of days, solid band across below calendar and joining up with circle and for the small amount of type below at either side of emblem.

THE DAVIS PRESS, of Worcester, Massachusetts, has been one of America's leading quality printers as long as this reviewer has been passing out bouquets and hurling brickbats in this department, and he didn't begin just yesterday. The company's 1944 calendar is another of those on which figures for dates take only part of the space in upper left-hand corner of panels, leaving room for writing in what must be done on each date. The effect is really very nice. Leaves of heavy gray antique book paper are 9 by 6 inches, round cornered. The printing is in green, violet, and dark gray, the first for the lettered name of month across top and for short copy naming the products in spaces in first and last rows where dates are not represented in the particular month. The calendar figures are in dark gray, dull violet being used for a reverse color band below name of month giving names of days and another across bottom giving firm name and address, also for rules marking spaces for the dates. It demonstrates what can be done by simple means and with modest expenditures for paper, both items being of vital importance today. Here craftsmanship really counts toward beauty.

CANADIAN LINOTYPE LIMITED, of Toronto, has sent the editor a copy of an unusually attractive booklet, "Linotype in Canada." The front cover title in two lines of that stellar face Memphis Medium in large sizes appears between rules above two-color (black and yellow) halftone illustration of the agency building. There is, in addition, a blue band across top edge, bleeding off sides, and a lighter blue for sky above structure and below lower cross rule, the title therefore being against white. The inside pages are devoted mainly to halftone pictures of important staff members while larger portrait of Harry E. Reid appears as frontispiece. O, no, the machine responsible for it all isn't overlooked. On the final inside page facing blank third cover, the famous Blue Streak linotype which represents an important milestone in recent linecasting machine progress



N O E L



The York Trade Compositor

December 1943

VOLUME 13, NUMBER 4



THE YORK COMPOSITION COMPANY

CORNER OF BIERMAN AND ROSE AVENUES
YORK, PENNSYLVANIA



Chicken Scratches

A RECENT patent will enable publishers to waterproof their newspapers at the time of printing and folding. Waterproof paper will be fed into the presses in such a manner that it will be folded with the newspaper as an outer covering. . . It will be a novelty on dismal mornings to find that our paper is covered to keep out the wet, but what we want especially to see patented is something to keep out propaganda. . . The phonetic typewriter which types words according to their sound, but writes them out correctly spelled, has us all aflutter. How will it decide when to type "to," "too," or "two," for example? How will it distinguish between "way" and "weigh," "nay" and "neigh" or, for that matter, between "ferry" and "fairy"? . . . Every day, during 1939, the post offices in New York City received, de-

Cover and typical pages of the Christmas edition of The York Trade Compositor. Cover blue and gray. Inside cover red and gray. Title page and first text page black, red, and blue. The designing was by Howard N. King

is effectively illustrated by a large outlined halftone. Every time we look at a picture of one of these late-model versatile and flexible machines we feel it is a composing room in itself and will do almost everything but talk. Such is progress in the graphic arts.

THE SORG PAPER COMPANY, Middletown, Ohio, has issued an impressive looking 9-by 12-inch offset printed booklet, "Since 1852." The title in Brush script lettering appears near top on front cover in red against an all over halftone in black, subtitle, "We Can Do Anything," at bottom being in reverse color panel, also printed

red and, like the title, aslant, lower left corner of panel bleeding off. The halftone in black is of a photomontage incorporating field of wheat (bottom) railroad yard, grain elevator, steel mill (apparently), section of skyscraper, and other items. Text and pictures glorify America. Inspirational in high degree, the item is an effective morale builder. Very little about the Sorg institution appears. The inside halftones bleed off, limited text appearing effectively displayed in open spaces which vary, as do illustrations, on different pages. If any adverse criticism is to be made it would

apply to photographs from which some of the halftones were made. In some cases contrasts are too stark, without sufficient middletones to make good illustrations, detail sometimes suffering.

MAHOGANY ASSOCIATION, INCORPORATED, Chicago, has favored the editor with a copy of "The Mahogany Book." Though criticism was not invited, one feature warrants mention because of great help it should be to many printers. It pertains to the cover printed first with a solid plate in rather dull orange and with a halftone made from photo of cross section of mahogany showing a beautiful grain effect. It is an idea that is highly effective where suitable. On front cover illustration and lettering of title is worked in with grain effect in same (black or deep brown) plate. Illustration, an airplane in flight, is near top of page, lettering is across near bottom. Key plates of second and third covers are divided left and right to show different patterns developed by matching layers of veneer. Some of the final pages inside are divided into four or six sections to illustrate different effects. Other inside pages, most of them, are devoted to facts about the wood and furniture items. Halftones—excellent, by the way—are printed black, delicately toned with green, as is type matter, in some instances suggesting gravure.

ROGER FRECHETTE, Montreal, Canada, may be offended over this inadvertently delayed notice of a most unusual menu for banquet tendered Monsieur l'abbé Jean Bertrand on the occasion of completing twenty-five years as, we pre-

CASE DISMISSED



On the day before Christmas the case brought against the Rapid Service Press by the District Attorney (the first under the new Race Libel Law) was dismissed from court for lack of evidence. While this affair has been reported with accuracy and fairness in the daily papers, these reports were necessarily brief and did not attempt to be explanatory. To our business acquaintances, many of whom have shown their interest, we are now telling the whole story.

Rapid Service Press, Boston, tells its side of the story in a libel suit by way of a folder. Scales of justice printed brown, type in black

sume, parish priest. Fully folded to 3¼ by 5¼ inches the front page shows the figures "1918" in a staggered downward oblique line near upper left corner with wavy line rule leading to left half of shield enclosing large figure "2" in silver, all other printing of page being in royal purple on silvery "cloudy" paper with lavender cast. As piece is accordion

folded, it very naturally opens from the outside back to double first width to complete shield on left of now disclosed right half of spread in which a large silver "5" appears. Folding is so accurate that lineup of the two figures and parts of shield is perfect for all practical purposes. Title is in upper right-hand corner, "1943" in lower right-hand corner "connected" to shield by wavy line just as "1918" is in left half. Neat! Now it's natural next to open out the two sides folded to meet to disclose the complete center spread 13 inches across, equivalent of four pages. Here real genius is evident. On the left-hand fourth there's a large silver "J" in which word "Menu" appears aslant in dot. Items of menu follow in straight lines within the "J" all in purple ink. In center of the second and third sections a tipped-on brown halftone portrait of the guest of honor appears within rule panel, outside of which top and side points of diamond appear in silver. Copy in type is in the form of a quite perfect circle around all that. Now on the right one-quarter there's a "B" outlined in silver, in the straight member of which, in horizontal lines, men on program and officers appear. "Homages au Jubilaire" in curved lines follow curved sections of the big letter. It is one of the most novel and interesting menus we've ever seen. We salute Mr. Frechette for both his imagination and typographic craftsmanship. We regret that nature of this beautiful piece is such that a satisfactory reproduction would require more space than is available for that purpose.



Always unique in treatment, Phoenix Flame, house magazine of Phoenix Metal Cap Company, Chicago, carried this Pilgrim cover on its Thanksgiving issue

THE FLAVOR OF SAN FRANCISCO



"One World in San Francisco" is an intriguing story. It is retold here along with many another aspect of "The City" to give you the FLAVOR OF SAN FRANCISCO by brief word and copious illustration. Other chapter headings, just to give you an idea, are: The Army at the Golden Gate, Mass Operations, Food Problem, Sky Pilot Fare, Hello Franco Hello, Pass the Ammunition, Out of Bounds, etc.

Some of the pictures are from famous limited editions (Around the World in San Francisco by Leonard Austin, pictures by Pauline Vinson, now out of print) and (Festivals in San Francisco, American Guide Series) used here for the first time in popular handbook format. In line drawings and woodcuts are stamped impressions of "The City" that faces the Orient in the world of tomorrow.

The illustration above is of the Yugoslavian Church, a perfect gem of Byzantine architecture.

Published by JAMES LADD DELKIN, Box 55, Stanford University, California

128 PAGES \$1.25

"The Flavor of San Francisco" was truly captured in this book advertisement, with its antique typography printed in black and illustration in red

THE PROOFROOM

Questions pertaining to proofreading will be answered here. Replies by mail cannot be made • By Edward N. Teall

LITTLE ITALIES

Is the following acceptable as another solution of the plural of Little Italy problem? Treat "italies" as a common noun, as indeed it seems to be. This method is exemplified in writing names of deities. We write "God" with a capital, but when we refer to various national deities we name them gods. So each city has its own "Little Italy," but when little italies are included from many cities, some publications at least write them down. This does not offend the eye but follows the rule and practice, distinguishing proper and common nouns.—Oregon.

An interesting and most welcome letter. Let me say here (perhaps with more frankness than editorial discretion) that the *Proofroomers* do not respond with hoped-for alacrity to invitations to debate. I'm not lazy—Oh, no, nothing like that; not trying to dodge the department's burden of responsibility. But a symposium is worth much more than one man's opinion. So the door is wide open, and a hearty welcome ready, for Oregon and others who may follow his fine example of cooperation.

Oregon's suggested form, "little italies," is logical. There is no rule, and practice is variable. The lower-case "i" might just possibly be offensive to some readers; and even the most fearless and free-minded writers and editors can't go around looking for trouble. The possibilities are "Little Italies," "Little Italys," and "little italies." In reviewing the situation I think the first and last of these forms are the best.

Our friend in Oregon is evidently a reasonable person, and I trust he will not mind if I comment on the first sentence of his letter. Much modern writing leaves too much to the reader. The reader loses time, and has his attention distracted to some extent from the idea to the mechanics of its presentation when offsetting punctuation is not used. Would it not have been better to write it "the plural-of-Little-Italy problem"? The hyphens group the

words and nail the meaning down tight; at least, so it seems to me. What do you think?

MARKING COPY FOR TYPE

In marking copy for the compositor, how would you indicate that a word or number of words should be set in black-face italic?—Maryland.

By underlining with a straight line to denote italic and a wavy line, which means boldface.

PUNCTUATION IMPROVED

"The first visitors to an uptown branch one morning in 1940 were a family of five; the mother, father, grandmother, Stefan, just turned thirteen and Ilse, aged ten." I have copied this from a library publication. Would it not improve the punctuation by replacing the semicolon with a colon and inserting a comma after "thirteen"?—New York.

Yes, these small changes in punctuation would effect a very great improvement: "The first visitors were a family of five: the mother, father, grandmother, Stefan, just turned thirteen, and Ilse, aged ten." If I had written this sentence, I myself would have used a semicolon after "grandmother."

RADIO COMPOUNDING

I write "two-minute man"; but how should I combine that with "show"?—Idaho.

Just drop in another hyphen: two-minute-man show. In the first expression you have "two-minute" as a compound modifier of "man." In the second, the three words unite to make a compound modifier of "show."

N. OF I.

I don't like an overload of hyphens, but "eating house" sure does look funny to me.—Wisconsin.

It isn't a house that eats, but a house where eating is done. "Eating" is a noun—and it's one of my pet babies, nouns of identification. A clumsy name, yes—but the idea is wonderful; it clears up a host of common difficulties.

'WARE PRINCIPLES!

Has a proofreader the right to correct such a sentence as "Crossing the river, the town looked much more imposing"?—Michigan.

The wished-for correction is quite unmistakably recognizable: towns do not cross rivers. The participial phrase "crossing the river" is badly misplaced; in its position as given in the quoted sentence it can only modify *town*. But the intention is, obviously, to have it understood as modifying the ungiven name (or pronoun) of someone who crossed the river and looked back at the town. Samples of similar construction: "Being tied up, I did not fear the dog"; "Only half baked, she took the pie out of the oven"; "Dilapidated and full of leaks, he tore the old shack down." Such sentences as these make the proofreader's pen or pencil itch and quiver with a desire to go. But—

As to the proofreader's "right" to edit: well, that is an old and vexing question. To correct the sentence means to reset one or two or maybe more lines, and composition is the core of cost accounting in the printshop. No categorical answer to this query can possibly be given; it depends upon practice in the individual shop. The simple fact is that *such changes should be made in the copy, before the copy goes to the compositor. In the "average" shop, where the services of a specialist would be too great an expense to be borne, it would be "good business" to let the proofreader mark the copy in advance of composition. As we might say: Being marked, the editor felt that he could send the copy to the shop with ease of mind.*

THE SAME—ONLY DIFFERENT

Do not "Supe" and "Supt." mean the same thing?—Wisconsin.

"Supe" is slang, "Supt." is a recognized abbreviation for "Superintendent." They are worlds apart.

ITCH GRACEFULLY!

My forewoman is a fiend on spacing. I itch to show her what's what and why. What is the best way to take care of itch?—*California*.

Ah—temperament (and perhaps we might just as well have stopped with two syllables instead of four). My advice to this correspondent is: *Control that itch*. A great many of us dislike to see half a word dangling in space at the end of a paragraph, with a line all to itself, but in these days of narrow measures and endless rush it is impossible, sometimes, to be artistic.

Moderate policies are best. Some will go to one extreme, and sacrifice correct division to get evenly spaced lines. Others will refuse to accept a minor fault in division as the price of neat spacing, and in this case we get an open line between two tightly packed lines. A smart operator can make a large contribution toward the looks of column and page, and proofroom personnel should check carefully as between conscience and costs.

Book work calls for more artistic handling than a weekly newspaper, and a high-priced magazine should be spaced more painstakingly (and expensively) than a cheap thriller. Good, smooth, even spacing, not too tight, not too loose—and as uniform as is possible—is one test of good printing; but it does have to be kept in proportion to all other factors.

I don't know whether it is the querist him- or her- self that is fussy, or the forewoman. If one of the two really is—well, in that case each is likely to be sure it is the other that's at fault. And you can't keep proofroom wheels turning satisfactorily if you lubricate them with the sand of personal likings instead of the oil of reason.

TROUBLE-MAKING WORDS

What are "strong" words?—*Ohio*.

The word "strong" is somewhat misused, as in the expression "strong language" for profanity—which is the weakest kind of language. If a word presents a meaning clearly, exactly, and vigorously, that word is strong. Definiteness makes for strength; it is stronger to say "I will be there at 3 o'clock" than to say "I will be there in the middle of the afternoon." It is also stronger to say "black" than "a dark color."

We think of verbs as being strong words, because they express action;

but when it comes to being strong as trouble-makers, you can't beat the modifiers—adjectives and adverbs. Half the time when offense is given by something written, the trouble springs from one of these words. It is stronger to call a man a liar than a prevaricator; a thief than a kleptomaniac—but watch out for those libel laws! I am not a lawyer and have no law books to refer to, but I believe that you can call a man a blackguard but not a black-hearted blackguard, and not go to court for it. Strength in writing comes from clearness, simplicity, and exactness.

GRAMMAR—AND LEGS

On Johnny's report card was this note: "Your boy is smart, but not observing." Johnny, it seems, had turned in these sentences, in an English exercise: "Why do ladies who have got hairy legs always wear light stockings," and "The girls who wear short skirts have either got good legs or bad judgment."—What do you think of this?—*Vermont*.

I think that little Johnny observes almost everything except the dull rules of grammar.



"THE MARINES HAVE LANDED!"

► The letters LCA, LCT, and LCM don't mean much to the average member of the printing industry—not just yet, anyway.

To the naval blueprint-reading set, however, it's another story. Those midnight-oilers read the letters as the abbreviations for Landing Craft, Assault, Tank, and Mechanized types.

These "Victory ferries" hit the front pages of our nation's press recently when the W.B.P. announced that the vessels had been given "highest urgency" priority, even ranking over planes, high-octane gasoline, and other war-musts.

The shift from purely defensive to openly offensive warfare has a definite *Scrap* angle and as definite a challenge to the printing industry in common with all American industry. If the Allies' war plans are to be translated into double-bared action against the enemy, the many tons of scrap needed to supplement the equally many tons of steel that go into every landing barge, looms as a "NOW" item.

STRESS, IN SPEECH AND PRINT

Are you smart enough to indicate in print the correct reading of the "full measure of devotion" sentence in Lincoln's Gettysburg Address?—*Illinois*.

At least I can try—and think I can come somewhere near to filling the bill. In February of this year I heard a radio speaker mess it up; he accented the second "devotion." The correct reading would be: "... that *we* take INCREASED DEVOTION to that cause for which *they* gave THE LAST FULL MEASURE of devotion." "We" and "they" need to be stressed; and so do "increased" and (very specially) "the last full measure." The second "devotion" merely sustains the original idea.

Another common misreading of that immortal Address is at the very end: "government of the people BY the people and FOR the people." The comma commonly inserted after "government" does not, I feel sure, correctly represent Lincoln's oral presentation. Using hyphens as I so often do to show the grouping of words into single sentence element expressing accurately what is in the speaker's or writer's mind, we have this: "government-of-the-people." "By" and "for" are correctly to be stressed, but not "of." The force of the statement is that this quite common idea of "government of the people" is to be given life in the new idea of *byness* and *forness*. Trimmed to the bone, the idea is simply "government BY and FOR the people." Test these sentences by reading them aloud, and see if you don't think I am right and that this passage is usually misread.

AGAIN, THE SPLINF!

A reporter stated: "The police were called to rescue a cat which managed to somehow get on the roof." In January in *THE INLAND PRINTER* you condoned the split infinitive and trailing preposition because "they are now accepted with tolerance by many high-standing experts on grammar." My dear old Duckling, I fail to think high-standing experts on grammar condone these errors. —*Arkansas*.

My only quack in reply to this challenge is that I have in my home library a number of books in which learned authors, sufficiently recognized as experts in the field of grammar to be engaged as professors of English in universities and to have their books published by leading houses, comment on the splinf with (discriminating) tolerance far removed from the horror with which

old-time grammar-school teachers regarded it. What is specially to be noted is the element of discrimination in their tolerance.

The splinf, like homicide, is committed in at least two degrees of criminality. It is good English idiom to keep modifiers near the words they modify. "We hope finally to put Japan where they belong" would suggest to many readers that "we" are finally hoping. "We hope to put Germany and Japan where they belong finally" would completely sidetrack the true meaning of the sentence. "We hope to finally put Germany and Japan where they belong" would not be *my* way of framing the sentence, for I, like *Arkansas*, am still under the influence of childhood instruction—but I honestly believe that "to finally put" would be acceptable to the majority of American readers, and to many grammar experts, too.

In an honest and completely objective analysis, "to finally put" is as proper a verb as "to put." The action denoted is that of finally putting. The two words, the adverb and verb, are a logical integer of signification. Times do change, and ideas of grammar change with the times, whether any individual likes it or thinks it is all wrong.

REPLIES BY MAIL

Agree with you on "replies by mail," as the subject of the verb is not "replies" but the particular kind of replies. The phrase "by mail" is restrictive to the noun, and qualifying words and phrases should be close to the word they qualify. Alternative suggestions would be "mail replies cannot be made," or the more terse "No replies by mail."—*Vermont*.

"Mail replies"—my own good old n. of i., or as a critical commentator put it, right smartly, identification noun. Well, once more it seems the I. P. knows what it's doing!

AGAIN, CLARITY

Just what would you take to be the meaning of this sentence, "I met several friends, going to town"?—*Pennsylvania*.

Standing alone, without context, the sentence might be understood to mean "On my way to town I met several friends," or "I met several friends who were on their way to town." As it stands, the sentence is like the rhyme about "How many were going to St. Ives." It positively does not state a fact clearly and completely; and every sentence should do that, even without help of context.

Proofroom Wades Into the Jap War

Kind lady proofreader furnishes footnotes to history of Nippon

which throw light on Jap's plan of conquest • By Edward N. Teall

● TWO OF MY SONS, the oldest and the youngest, Annapolis men both, are with the fleet somewhere on (or in) the Pacific. I think I give away no naval secrets when I say that one is Number One man on a destroyer, and the other is Number Two man (exec) on a cruiser. And maybe you think that the Old Man (that's me, the Skipper of the family) wouldn't give all he's got to be Out There with them! But the Fates have decreed otherwise, so here I sit scanning the course for *Proofroom* and firing salvos of not-so-very-effective answers to your queries about proofroom problems. Oh, well—so be it!

This little personal note hooks up, oddly enough, with our war with the Japanese. I wrote a little article concerning a Japanese book about proofreading of which a copy was sent to me by its Japanese publishers, because I had helped them with a statement about American methods of "making the reading like the writing." [See *THE INLAND PRINTER*, January, 1944.] And now comes, from Boston, a most welcome and illuminating letter. The writer, a Boston lady proofreader, says:

When Japan stopped being the Japan I thought it was, twelve years ago, I started re-reading everything I could find on Japan to see how I could have been misled. But this time I indexed every fact, and when all this [sic] composite data was [sic] thrown alphabetically and chronologically I found that *Japan has not changed*. By the record of facts, stripped of all the sentimental salvos of tourists and the overemphasis on cherry blossoms, kimonos, teapots, and fans, Japan has simply hoaxed the whole world.

The lady goes on to say that she has "names, dates, and quotes," from 1858 on, with reference to Japan's "divine mission" to rule the world. She says the names of the emperors indicate the exact task assigned to each reign in this scheme of worldwide conquest by the yellow devils of Nippon. And then, turning to the gentleman who sent me the book, the Boston proofreading lady goes on to give us the following footnotes on his correspondence:

So your Osaka man was certainly thinking of The Day—only he calls it *Hachi plus Ichi*, meaning all eight points of the compass under one rule. I have a picture of the Hachi Ichi pillar set up in Tokyo in 1939 (by public subscription) as a symbol of the "central pillar" to support the roof of the eight corners of the world. Hirohito had just become the Showa emperor when your Hirano (equals book page skill) wrote, "Showa" doesn't merely mean "peace" but Sho (many countries) plus Wa (Japan). It's strange—but language can deceive as well as inform.

Well, the Jap language neither deceives nor informs me, for I haven't the slightest idea what it's all about until some kind and learned soul translates it for me. "Banzai" is all I know of it, and that sounds too

I know Something Good about You

*Wouldn't this old world be better,
If the folks we met would say:
I know something good about you,
And then treat us just that way!*

*Wouldn't it be fine and dandy,
If each hand-clasp warm and true,
Carried with it this assurance
I know something good about you!*

*Wouldn't things here be more pleasant
If the good that's in us all,
Were the only thing about us,
That folks bothered to recall!*

*Wouldn't life be lots more happy
If we'd praise the good we see!
For there's such a lot of goodness
In the worst of you and me.*

*Wouldn't it be nice to practice
This fine way of thinking too;
You know something good about me,
I know something good about you!*

—Author Unknown

H. H. Heinrich, a New York equipment dealer, expresses a sentiment that would help all of us

much like "Heil" to find comfortable lodgment in my Yankee ears. I wrote, and *THE PRINTER* published, my article in the hope of getting just such information as the Boston lady presents.

My son, who as a Navy Lieutenant spent some years on the China Station, in the submarines, sent me a photograph of himself, taken by a Japanese photographer at Tsingtao—and I must say it is a fine photo—and at that time he wrote me: "Dad, don't make any mistake about it, the Japs are waiting for the day when they can come up against us. Time is nothing to them, and it doesn't make a bit of difference to them if it takes a thousand years. It's coming—that's all." (This is a quotation from memory; the wording may not be that of the original, but the idea is reproduced exactly.)

I remember, somewhat vaguely, when the United States Congress was debating the immigration laws. The Japanese Ambassador at Washington—Hanihara, wasn't it?—said that exclusion of the Japanese would have "serious consequences"—which in the language of diplomacy means WAR—and then sidestepped, saying he had slipped up on his English, and OF COURSE did not mean anything tough like that.

The Boston proofreading lady notes in the margin of her valued letter: "Remember when reporters asked why the Kurusu-Nomura conference took so long the roving plotter answered 'Because I don't understand English'"! Well, incidentally, they are now learning Yankee. What was happening at Pearl Harbor while those distinguished Nip diplomats talked about peace is not a proper part of my present remarks; but it will be well paid for before those Yankee boys are through.

I have asked Editor Frazier to give me space for this article, because it throws such strong light upon that neat little silk-bound book about which I wrote for *THE PRINTER* audience. It doesn't leave me looking so good, but it certainly should be interesting to the public (and especially to the *Proofroom* part of it). It helps to show, if any further demonstration is needed, how those fiends challenge every clean and decent thing in life.

To you, Boston lady, profound thanks for your presentation of this most interesting information.

Scripture Stationery

BY C. M. LITTELJOHN

Printing of scripture stationery with textual headings in the upper left-hand corner—envelopes with a favorite verse on the flap—has given new significance to current correspondence.

"There are no atheists in foxholes"—nor on life rafts, nor in slit-trenches—as World War II, probably the most religious war of all time so far as American soldiers are concerned, has proved.

With large stocks of the Bible depleted and present supplies running so short that rationing is in vogue in numerous outlets, a return to religion is manifest in this critical hour which finds America's "Way of Life" challenged and tested. From this background, therefore, there is a natural turning towards "scripture stationery" printed with selected readings from the Scripture.

Practically all the little verses and chapters are from the pages of the New Testament and relate to the time since the Birth of Christ. Many are from the four Gospels of John, Luke, Matthew, and Mark, pertaining to His life and teachings—such as the very short verse from St. John: "I am the Way"—and other equally well-known and popular passages with which the most printers are familiar, and have a direct bearing upon the desires and needs of men on the fighting fronts for spiritual uplift—as well as for the interchange of letters between those holding the lines on the home front.

For a neat graphic art heading there is the open Bible and a tiny text in small type. The quotation has its source indicated—the verse and chapter. A whole packet is devoted to a single favorite text or popular quotation from the Scripture that may often have been the theme of a Sunday sermon.

Incidentally, one of the big morning dailies of William Randolph Hearst in a West Coast city prints a selected text each morning for beginning the reader's day. In similar manner to "Scripture Stationery," it is like an oriflamme across the top

of the front page—a bright banner that gives strength and affords a lift to the morning at the point where it does the most good.

Unprecedented, therefore, is the current Christian crusade into which each sheet of scripture stationery effectively ties, no matter what the personal message. Even those First and Second crusades, early fights of Christian Spaniards and invading Moors, routing of Alaric and the Huns, lacked the strong religious undercurrent of the present war, as manifest on every hand. Stimulus to it has been accelerated by the constant flow of Bibles, and now the appearance of the well-designed scripture correspondence sheets for Victory mail.

Fuller congregations and pews than ever before in some of the smaller churches in town and country have lent considerable impetus and widespread demand for the printing and selling of such sheets. Popular may be such mail to the boys from home who with the blessing of God are carrying on "out there," amongst many a native tribe of so-called savages converted to Christianity. The boys have been amazed to find in many an island spot that missionaries have passed that way. Black boys have Bibles now, and are as adept at singing "Onward Christian Soldiers" as our own soldiers are.

Furthermore, there are numerous possibilities for the distribution and sale of Scripture Stationery these days. Outlets for such printed jobs in handy packages may be through the churches themselves—such as in sales by the ladies' aid and various auxiliaries. Instead of church suppers, rummage sales, and plays as a form of raising funds—or in addition thereto—there are greeting card sales in season on the part of some ladies' organizations arranging with printing companies, while the ladies can further arrange for sales of Scripture Stationery to boost favorite purposes, gain a special objective, or raise some additional funds.

THE PRESSROOM

Questions answered by mail if you send stamped envelope, and kept confidential if you so desire • By Eugene St. John

GHOSTS OR SHADOW ROLLER MARKS?

Are there any reliable sure remedies for ghosting which can be generally used? Is this a press (makeready) or an ink problem?

If we consider premakeready thorough preparation for printing, reasonable insurance against ghosting is afforded by premakeready during which suitable ink for the paper, the form (which in most cases contains a solid plate or plates) and the distribution and form-inking facilities of the press are ascertained. On many jobs a change in either the body of the ink, its color strength, tack or moisture or a change in more than one of these qualities solves the ghosting problem.

In makeready it should be realized that such a problem demands good rollers, tacky, resilient, and round but this provision is useless if the set of the rollers to form and vibrators is not correct (ink plate should show a streak up to one-quarter inch wide in letterpress and up to one-eighth inch wide in offset). Hard rollers cannot stop ghosting.

The platen pressman, who has many ghosting problems, discovered that form rollers of different diameters are helpful in many instances, which shows that one or more of the rollers is not properly inking the form, either because the roller itself is faulty or pressure on the form is not as it should be.

Of course, the only satisfactory basis for presswork is a level, type-high form because the best rollers properly set cannot satisfactorily ink the various units of the form if some are type-high and others over or under type-high, so this is really the basic condition to be provided. By the same token a change in ink qualities could not stop ghosting if the units of the form are not level and type-high and this provision is in the field of premakeready.

A form too large for the inking facilities of the press is an unsur-

mountable obstacle unless double rolling or two impressions on each sheet is permissible.

So the problem of ghosting makes demands on premakeready, makeready, and the selection of the suitable ink for form, paper, and press.

SPRAY GUNS

Can ink be made that will run without offsetting, even without the help of spray guns?

Forty years ago forms of solids and heavy halftones were printed on flat-bed presses equipped with sheet heaters and were delivered into snug boxes that caused the sheet to float down on the pile, without offset. Indeed, ink can be made that will not offset if run at 70 degrees F. and relative humidity of 50 if other conditions are reasonably favorable.

But a lack of the correct mechanical conditions, poor makeready, too much ink, static and what not play havoc with the best laid plans and the spray gun is an easy solution for trouble that is brought about by all extraordinary conditions. It used to be a moot question in what order of sequence process color inks should be run. The spray gun says "forget this and suit yourself with my aid."

STANDARDIZATION OF INKS

Would it not be in the interest of economy and convenience to standardize our inks by discarding all but a few of the most useful shades of each principal color and by joint action on the part of the inkmakers make the suggested range of colors a standard to be adhered to? One advantage of such an arrangement would be that ink specimen books of various inks could be uniform instead of widely diverse as at present.

Such standardization has often been proposed but never has met with general acceptance because it would put a check on original artistry which is always seeking something new and different. Variety is the spice not only of life but of practically all creative genius. 'Twould be a tiresome world indeed if standardization ever got into the saddle. To attract more attention, people and things must be different, not to say exclusive.

As for uniformity in ink specimen books, while it may be an improvement it is hardly probable that it will ever be realized. Some inkmakers make nearly all of their raw materials, others buy part and make part, while some buy nearly all of their supplies. With the resultant differences it is unlikely that all inkmakers will ever produce identical samples of different inks.

At present some inkmakers have their specimen books printed in the regular way, others double roll some forms and some use plates which show the same ink on solids and on screen plates on the same sheet, to notice but a few differences. To get complete standardization, all inkmakers would have to use the same supplies and the same ink formulas, which in competitive trade is simply too much to hope for. Most inkmakers have one or more inks which are not possessed by other makers and which they are jealously guarding because of the time and effort spent in developing them. It would be unfair to expect them to share

★ **HERE'S A THOUGHT**
from E. Palmer Hoyt,
owner of the *Portland Oregonian*, who recently
retired as chief of the
Domestic Branch of the
OWI. "Every night before
you go to bed ask
yourself this question
'What have I done today
that will help bring the
war nearer to a successful
conclusion?'"

DRYING ADVANTAGES OF BLACK INK

With all other conditions equal, why is high grade black ink less likely to cause trouble from offset and sticking than colored ink?

More vehicle can be used with carbon black and this also permits the use of plenty of cobalt, the most powerful fast drier, which is not practicable with colored inks, because of its color. It should be noted, however, that the non-offset spray levels the difference and with its help colored inks may be run with no more trouble from offset and sticking than black.

★ ★

When Ink Dries Slowly

When printing ink of today, which is made to dry promptly under normal conditions, fails to dry, one or more of the following causes may be responsible for the trouble: the conditioning of the ink in the pressroom may be at fault; the paper may contain too much moisture; the atmosphere of the pressroom may be damp and cold; the wrong ink for the paper may have been selected; if the paper is absorbent and the ink is not conditioned to compensate, penetration of the paper by the ink may be so rapid that there is insufficient varnish left on the surface of the paper to bond the pigment of the ink to it with the result that the ink chalks and rubs off. This is one example of faulty drying.

When the ink remains sticky and will not dry, it affords another example of delayed drying that sometimes may be corrected by exposing sheets to heat rising from below.

Chalky drying is generally encountered when the ink is printed directly on the bare paper, where absorbency is greatest. When one or more colors have been printed, chalking of the superposed colors seldom occurs but the ink may remain sticky longer than is desirable for good production.

When the drying of ink in a new or unknown combination of paper and ink is in doubt, it is well to make a trial by patting or rolling out with a brayer roller. This will indicate the probable outcome of the drying on the press runs.

If the job has been run and the ink will not dry in time, the best way to salvage the job is to run a transparent, hard-drying varnish or tint over parts or all of the job which dries too slowly.

All Processes Have Their Fields

Photoengravers must work with printers to keep letterpress leading

process, Russell J. Hogan of Wickersham Press tells New York Craftsmen

THOSE OF YOU in the letterpress industry should beware. Every day offset and rotogravure are making greater inroads on the letterpress industry taking business which has been yours for years.

In 1914 the commercial letterpress printers produced 310 million dollars worth of products, and lithography produced 39 million. In 1939 (the latest year for which any figures are

available) letterpress produced 515 million, and lithography produced 154 million.

The future of letterpress printing is greatly dependent upon the photoengraving industry. The letterpress industry cannot afford to allow the photoengraver to become stagnant, but in spite of that, many people in the letterpress field are sitting back and expecting the press manufacturers to maintain letterpress's position with new developments in presses.

Since its invention photoengraving has been the leading factor in the letterpress industry. All those interested in the letterpress industry should make an all-out effort to keep it the most widely used process of the graphic arts. The flexibility of photoengraving has in all probability assisted in the growth of our letterpress printing as much as the development of our modern presses.

SAVED LETTERPRESS PRINTER

At the time photoengraving was invented, the lithographer was encroaching on the market of the letterpress printer. With the development of photoengraving and later the development of the three-color process and still later the four-color process, letterpress became the chief process of reproduction.

Lithography steadily lost ground as an important method of reproduction until the development of the offset process. About this same time another new method of reproduction (the gravure process) was developed in Europe and has since been perfected in the United States. These two processes had their shortcomings and difficulties in their early stages, but the last decade has seen them outstrip letterpress in their new developments.

But while these two processes were being developed, the photoengraver learned of their problems and immediately eliminated them as competitive factors in the graphic arts.

This was the beginning of a most unhealthy condition in the photoengraving industry. Developments

Current News and The Bible

By Deacon Clearsight

PRAYING ALOUD to the Living God kept up the spirits and endurance of five Americans who were rescued from the icy waters of the North Sea somewhere off the British Coast, where for three hours their wrecked Flying Fortress was at the mercy of waves twenty feet high, on February 24.

Lieutenant Albert M. Kogelman, Monongahela, Pennsylvania, and Lieutenant Robert C. Shafer, South Bend, Indiana, two of the five, told about their experiences to newsmen.

"Prayers more than anything else kept us going," said Lieutenant Kogelman.

This story is a reminder of the experiences of Eddie Rickenbacker and companions who held prayer meetings in their rubber boat, tossed in the ocean for twenty-six days, until they were rescued.

HERE ARE SOME Scripture passages which are appropriate to these experiences:

"God is our protection and strength, a help in distresses, very readily found. Therefore will we not fear, even when . . . the waters roar and foam . . ." (PSALM 46:2-4, Jewish Version.)

"The everlasting God, the Lord, the Creator of the ends of the earth, fainteth not, neither is weary . . . He giveth power to the faint . . . They that wait upon Him shall renew their strength." (ISAIAH 40:28-31, Protestant Version.)

"He shall cry to me, and I will hear him; I am with him in tribulation, I will deliver him, and I will glorify him." (PSALM 90:15, Catholic Version.)

(This item, syndicated by The Inland Printer, may be freely reprinted by other publications, giving due credit.)

in the lithographic industry enabled the lithographers to improve their product to the extent that at a convention of the American Photo-Engravers Association a piece of offset printing was put on display as an example of fine letterpress printing. The assembled convention was told that it was impossible to produce that quality of printing by offset and as long as letterpress was capable of producing such a job the photoengraver need have no worry about the competition of offset. From here on many photoengravers coasted along.

TECHNICAL GROUP HELPS

The Lithographic Technical Foundation is greatly responsible for the progress made in the offset field. The nearest approach to a similar organization in the letterpress industry was started by the American Photo-Engravers Association when a research committee was formed.

This research committee was dissolved in 1943 after operating but a short period. The prosperity enjoyed by the photoengravers in the last year or two is probably responsible for this. It is indeed unfortunate that this research committee did not include also the electrotypers and employing printers—in fact, all those who manufacture letterpress equipment. I sincerely hope that my remarks will awaken the photoengravers to the fact that offset and rotogravure are still up and coming processes of reproduction, and must be watched.

I will now mention a few of the things that the photoengraver can do to further the letterpress industry. First, the engraver should get back down to earth and appreciate that the publishers' and printers' problems are the problems of the entire

industry. Do not consider the engraving business as an industry separate from printing or publishing. At this point I would like to say that it is my belief one of the chief reasons offset and gravure have progressed so rapidly is due to the possibility of both processes producing the entire job under one supervision.

Engraving salesmen should have a better knowledge of the mechanics and possibilities of their product. If the artwork is not prepared properly for reproduction, tell your clients of savings they may make on future jobs, if they plan them properly. Use photoprints or photostats to eliminate extra negatives or stripping. Suggest that poor copy be retouched to save re-etching time. An attempt should be made to get all the information possible about a job before starting on it.

REALLY HELP CUSTOMERS

When in doubt about a fine screen printing nicely on the paper, use a coarse screen. Find out what kind of press the job is to be printed on and then proceed to prove the plates accordingly—wet or dry. Prove them on the same paper the job is to be printed on. The color plates should be proved with a color control and a trapping system.

Make full use of the developments and improvements in photographic and color-correcting methods. The lithographer and gravure printer take full advantage of these developments. The photoengraver should be constantly on the alert to produce better plates in less time.

Listen to the problems of your customers on wet printing and try to assist them. Engravers owe their knowledge of wet printing to the letterpress printers who have multi-

color equipment. Photo-composed or ganged engravings should be made available to the trade at large. They are available only in New York City at present. The equipment is also available for the making of step and repeat engravings if the engravers are interested.

In the post-war period the engravers should encourage the use of 11-point originals. An all-out effort should be made to develop a more efficient blocking material.

NOW A FEW "DON'TS"

Having mentioned what the engraver can do to help the letterpress industry, I will now state what he should not do. Do not send out defective plates to your client—they may not be detected until they are on the press. Shoulders should be routed before delivering plates to customer. Clean the backs of all plates. After all re-etching is completed the top should be removed.

Do not allow proofs to be pulled on coated paper if the job is to be printed on English Finish paper. Do not use ink toners when proving. Printers cannot match double-rolled proofs. Do not prove with excessive pressure. Proofs should not be overcharged with ink. Do not match copy by varying ink on progressives. Edges should not be wiped or softened by bearing off the edge. Do not prove semi-wet if proofs should be pulled two-colors wet. Four-color wet proofing must be proved on a four-color press.

Before closing, may I suggest that the photoengraver cooperate to the limit of his ability with the entire industry for the cause of letterpress.

Now, if any of you gentlemen have questions to ask, I shall do my best to answer them.

QUESTIONS WHICH WERE ASKED AFTER MR. HOGAN'S SPEECH, WITH HIS ANSWERS

What causes an over-etched and under-etched plate?

Over-etching and under-etching can originate in a faulty negative. If it is shot too high a negative will cause the extreme highlight dots to be over-etched if the plate is etched long enough to get the proper depth. If a plate printed from the same negative is given a shorter etch a shallow plate results. A plate exposed in the acid bath too long or in a bath with improper strength of acid will also be over-etched. An

improper strength of iron will also cause a shallow plate.

Engraver disagrees with answer and states that the negative has no bearing on under-etching of the dot; further states acid is the cause.

The question was what causes an under-etched plate. An under-cut dot is something entirely different. This condition is called an under-cut plate. Under-cut plates and under-etched plates are two different kinds of defective plates. Under-cut plates are caused by improper etch-

ing solution etching away the sides of the dots.

You stated in your talk that the plates for all four-color wet printing should be proved on a four-color proof press. This is not necessary as it is only a matter of selection as to what type of proving equipment the engraver chooses to use.

The remark just made definitely illustrates that the average photoengraver lacks the proper knowledge of wet printing problems and possibilities. Plates should be proved so

as to approximate as closely as possible the same conditions as will be encountered in actual production of the printed job. The greater the differential between the method of proving and the actual printing of the job, the greater the variation between progressive proofs and the printer's result. The degree of variation will also differ according to the subject.

press. The use of a color control bar on the proof press will help.

What is meant by a color control system for proving?

A color control system is a graded tint bar placed on the bed of the proof press. This system seems to be used to no avail. Some engravers believe the printer or the advertising agency requests these bars to show the shade of ink or to add to

Why don't they have difficulty in matching proofs when a job is run on a multi-color offset press?

The offset printer also has a problem in matching progressive proofs but to a lesser degree than the letterpress printer. The film of ink deposited on the sheet by the offset method being less than that required for letterpress, the problem of trapping is less serious.

The Inland Printer Picture Quiz

The pictures of the three men appearing in our quiz this month should be familiar to all of you. One of the men is vice-president of a large printing machinery manufacturing company. Another is an outstanding typog-

rapher from the East, and the third man is president of one of the finest printing plants in Ohio, who was formerly active in the United Typothetae of America. Do you know them? Their names appear on page 68.



All the fine craftsmanship and quality put into a set of plates is lost if the engravings are not proved properly or as near to the actual printing condition as possible.

Can a three-color process job be run wet?

I would not recommend that a three-color process job be run three colors wet. It can, however, be run one color on a one-color press and the second and third colors on a two-color press.

What causes the variation between two progressives of the same set of plates?

It is rather difficult for the prover to keep a uniform color in proving as no fountain is used on a proof

appearance of the progressive proof. If the prover watches the color bar closely and adjusts the amount of ink whenever necessary, a large percentage of this variation can be eliminated.

Is a vignette free from hard edges the engraver's responsibility?

No, as long as vignettes are used it will require the skill of a good pressman, plus a properly etched plate to produce a good vignette. The engraver is required to graduate the plate down to a pin-point dot at the extreme edge without losing the top of the dot. It is then the pressman's responsibility to prevent the extreme edge of the vignette from printing abruptly.

What is meant by trapping?

Trapping is the proper lifting of subsequent colors one on top of the other, without the mixing of the colors. This trapping will take place only in the areas where overprinting takes place.

What is trapping control?

A trapping control system is a system for detection of the proper trapping of the ink in wet proving. Solid squares or circles of each plate are arranged so that each color prints on the proof as well as overlapping the other colors. It is this overprinting of the color that shows proper or improper trapping. This system can also be placed on the bed of the proof press.

LETTERS to the EDITOR



Written from the heart, with no rules to govern them, letters to the editor voice truths otherwise not available. These letters are welcome, but the opinions expressed are those of the writers only

Chapter 3—Times New Roman

The caption of the item, "Mr. Hess Clears Up a Point," appearing in your January issue is somewhat misleading as relating to the association of Linotype with the cutting of Times New Roman for machine composition. While I do not regard the point in question as worthy of serious attention, nevertheless those interested are entitled to the facts as a matter of principle.

Mr. Hess laid particular stress on the point that Times New Roman was cut by Linotype "with the permission of Monotype Corporation Limited." This was quite impossible, as ownership of the design was vested solely in *The London Times* and exclusive use of it was reserved by that newspaper for a period of approximately twelve months after it was cut for both types of composing machines.

The circumstances under which Times New Roman was developed are well known in London printing and publishing circles. Briefly, they are as follows: Mr. Stanley Morison, in his private capacity as typographic consultant to *The Times*, was commissioned to restyle the typography of that newspaper—body type, heads, and advertisements. In view of the fact that Mr. Morison served Monotype Corporation in a similar capacity it was quite the obvious and the practical course for him to choose an organization and the facilities with which he was most familiar for the development and execution of his plans. However, *The Times* composing room was about equally equipped with Linotypes and Monotypes, and the type face cast by both styles of machines had to be identical and interchangeable; consequently all the faces and sizes adopted were cut simultaneously by both machine companies—for *The Times*—under Mr. Morison's personal supervision.

C. H. GRIFFITH, Vice President
MERGENTHALER LINOTYPE COMPANY

More Left-Handed Sticks

On page 59 of your January issue you answer Mr. R. E. Older who writes concerning left-handed composing sticks. About a year ago there was an inquiry in one of the syndicated columns in the newspapers, I think that of H. I. Phillips, regarding this same point. I wrote

him that over forty years ago, in the days when most straight matter was still set by hand, this company had a left-handed compositor named Johnson, who was naturally called "Lefty" Johnson. He, of course, used a left-handed stick.

I believe that the columnist found that there were several individuals reported who set type left-handed.

NEWTON C. BRAINARD
Hartford, Connecticut

He's Right-Handed

Your query in the January issue about left-handed sticks leads me to write the following: Quite a number of years ago I bought a shop at Bennett, Nebraska, and later bought another at Farnamville, Iowa. Both were similar to the shop described in your article entitled, "Chamber of Horrors." When I bought these shops, I found in each of them two left-handed composing sticks. As I had no use for them, I sold them for junk. In one of the shops the sticks had evidently seen rather recent use; the others had not been used for many a long day.

E. F. JEYS
Nashville, Tennessee

An English Printer Reminisces

The October, 1943, issue of your famous printing trade journal arrived here shortly before Christmas, and immediately it set my mind a-thinking of those early days when the publication was in its teething throes—for it was in those very early days of sixty years ago that my father decided on a prolonged stay in the sunny clime of San Francisco, California, for the health of his first wife.

My father was a printer, a compositor by trade, and when he arrived in his new environment he straightway sought a situation. He served with two different firms during those years, one being the Mexican State Printers, Messrs. A. L. Bancroft and Company, the other being Messrs. Howard and Parisier, the latter two gentlemen previously having served the Messrs. Bancrofts in their productive department as superintendent and foreman respectively. If my memory serves me aright, the former firm's premises were gutted by fire, and amongst the materials destroyed were the plates of the Mexican State History.

Father used to tell us of the financial troubles associated with Messrs. Howard and Parisier, and about how he used to be given orders on other concerns for clothing and sundries in lieu of money-wages. I have a crocodile skin pocket-wallet which he received in this way, and I possess a little note-book in which he recorded his wages received.

I possess some very interesting specimens of printing done by American producers in those days and amongst them are quite a number of railway announcements, railway map-guides, seed catalogues, and a very creditable performance in Herman's Illustrated Catalogue of 1885. The seed catalogues were associated with the firms of Messrs. L. J. Bowen, and D. M. Ferry and Company, of San Francisco, and J. C. Vaughan of Chicago, the dates being 1886, 1887, and 1885 respectively. Another very interesting sheet is one containing the particulars of shipping facilities, being headed: "Wells, Fargo and Co.'s Express Shipping Guide."

Although these specimens appear to one in these days as somewhat crude when compared with modern print, one feels that on the whole they embody really fine workmanship and a very active use of type faces of all kinds to the fullest. The compositor's one passion seemed to be to employ as many type faces as possible in a single production.

Now that I have committed to paper my association, through my father, with those early days in which your informative journal was founded, allow of my tendering to you an Englishman's congratulations on the Jubilee Issue of *THE INLAND PRINTER*. This is an excellent publication in every sense of the term, and shows that, in spite of war conditions, you still are able to issue a journal with the finish of a pre-war publication.

I followed father in printing, but not as a compositor. All through I have been connected with the administrative side, and now have management control of a series of six printing works employing in normal times over 2,700 workers. I naturally take a very keen interest in the trade's ramifications, both on the employers' as well as the workers' sides, and hold several offices on the masters' councils. Literature, covering both reading and writing, is my principal hobby, and nothing interests me more than the penning of articles which deal with the craft which has afforded me daily support for forty years.

A. J. ALDERSON
Stockport, Cheshire, England

Posies for Typo Clinic

We are enclosing a few specimens for criticism, well knowing that we are a long way from perfection, but willing to learn. Since studying the specimens in *THE INLAND PRINTER* we have found ideas which we applied to our work, and have customers which I am sure that we would not have had if we were not subscribers to *THE INLAND PRINTER*.

We certainly enjoy the Typographic Clinic and gain considerable information from the re-set jobs shown in that department. We simply would not think

of doing business without THE INLAND PRINTER, and expect to subscribe as long as we continue to stick type in this small plant.

J. B. HENDERSHOT
Stevensville, Ontario

Thirty Years of Progress

When I started as an apprentice in the composing room of the Hill Publishing Company in New York City in 1912, Thad S. Walling, the plant superintendent, advised me to consult the best craftsmen and the pages of THE INLAND PRINTER if I wished to become a good printer. After thirty years I am still following his suggestion by writing to you, as the name of Frazier and "The Inland" are synonymous to progressive craftsmen and students.

In 1933 the teletypesetter machine was introduced here in Westchester County for experimental purposes. I spent considerable time studying the possibilities and the layout of the idea and was deeply impressed. In my opinion it will eventually be a dominant factor in typesetting, particularly in the newspaper field. If the printing industry is to constructively compete with radio and television, improvements such as this must be put into practice.

Being deeply interested in this machine, I would appreciate your cooperation in giving me the names and addresses of the men behind this innovation, as I am anxious to go along with progressive improvements. Immediately following World War I, it was my privilege to see the remarkable advancement made by the linotype machine and I am sure this will be duplicated by the teletypesetter equipment.

After reading the inspiring article, "Bread, Butter, and Beefsteak!" by Homer McKee, in THE INLAND PRINTER last year, it brought home to me the need for that type of thinking among members of the composing room craftsmen, especially in relation to improved machinery and trained men to operate it.

Returning to my sponsor, Mr. Walling, fond memories come to my mind of how he would bring in back numbers of "The Inland," from 1909 on, and encourage me to go through them for ideas and general printing information, when I was serving my apprenticeship. You will appreciate my pleasure, when I find my own son, a high-school junior, who is working during vacation on the New York Sun, taking up "The Inland" as soon as I bring it home and questioning me on articles and items he reads.

WILLIAM C. MCGILL
The Home News
The Bronx, New York

The Answer Man

It is really of no great consequence, but aren't all composing sticks left-handed? A left-handed printer would use a right-handed stick.

Didn't Mr. Teall mean that Wagnalls' would be the possessive of Wagnall?

Pretty busy making 240 m/m guns, but still time to read the I.P.

D. C. HOWELL
Easton, Pennsylvania

ACCURATE ANGLE MAKEUP SYSTEM

By SAMUEL H. CHATTAWAY

Winner of Fifth Prize in the "Hints and Helps" Contest

● One of the annoying little jobs that show up in a composing room is the makeup of forms which contain sections set at an angle. Too often the makeshifts employed to get such angle forms into condition to lock for foundry or press are decidedly unsatisfactory.

The simple method we have been using requires few tools and gives exact advance knowledge of the results that will be obtained.

To use this method, the only necessary tools are a printer's saw with ac-

curate gages, protractor, and a gage which you will be able to make yourself by following the instructions in Figure 1 herewith.

Set the gage on your saw to ten picas plus the amount shown in the table above to obtain the angle you have

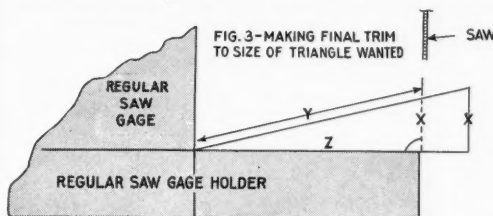


FIG. 4
USING TRIANGLES
IN MAKE-UP

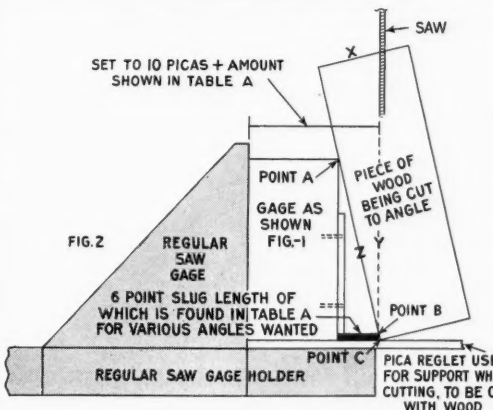
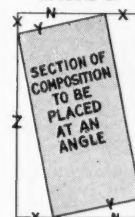
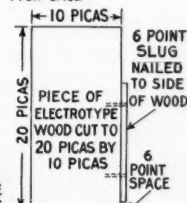


FIG. 1 GAGE



curate gages, protractor, and a gage which you will be able to make yourself by following the instructions in Figure 1 herewith.

The first step is the making of the permanent gage as shown in Figure 1. To make this gage, take a piece of electrotpe mounting wood and cut it accurately to 20 picas by 10 picas. Nail a 6-point slug (about 15 picas long) along one side of the electrotpe block, leaving a space of 6 points between one end of the block and the end of the slug.

Using this gage, you can cut triangular blocks at any angle you wish, keeping in mind the following steps.

Measure the sharpest angle on your copy or layout with a protractor. (Note: The three angles of a triangle equal 180 degrees. In making the triangular blocks to enclose your type form, one angle will always be a 90-degree angle. Therefore the sum of the other two angles will always be 90 degrees and you are to measure the smaller, or the sharper, of these two angles.)

Cut slugs of various lengths according to the following table. For a 5-degree angle, you will need a slug 18 points

measured. Place a pica reglet against the back gage of your saw. This reglet is to be used for a support while angle is being sawed, and should extend a few picas beyond the saw blade as indicated in Figure 2.

Place the gage illustrated in Figure 1 against the pica reglet, and then put your odd-length 6-point slug into place as indicated. Now, taking a piece of electrotpe mounting wood large enough to produce your triangles, place it in position as indicated in Figure 2. Holding it snugly into place (watching out for the safety of your fingers) cut your triangle. Repeat the process until you have four triangular pieces the same size and shape.

To make these pieces fit your block of type, measure the width of the type form and mark two of the triangles on side marked "Y" in the drawings. Do the same thing for the long dimension of the type page, then saw the four pieces as indicated in Figure 3. All that remains to be done is to place the triangles alongside the block of type and make it up along with the square units of your form.

Books for the Printer

As a service to our readers, books reviewed here
may be ordered direct from our Book Department

BYERS' PAPER COST CALCULATOR is a book of tables that will be welcomed by printers, and especially by estimators, as it provides a helpful reference work for simplifying the figuring of costs of paper. It is a well-bound book, including tables giving the cost of paper in 1,000 sheet lots, and in even cent amounts, from 5 to 80 cents a pound. To get ream prices, it is necessary only to divide the amounts by two.

The first part of the book gives the figures for the weights in even pounds to the 1,000 sheets, starting with 14 and going up to 888 pounds to the 1,000 sheets. The second half of the book gives the figures for weights which include the one-half pound, starting with 14½ pounds and going up to 351½ pounds to the 1,000 sheets. Figure columns are arranged ten to each page. Across the top of each page are the weights for the 1,000 sheets, and immediately under this line the ream weights are given. Next are seven lines of decimal fractions, these being ¼, ½, ¾, ⅞, ⅞, ⅞, and ⅞. Then follow the columns of figures giving the cost of 1,000 sheets at all the different prices from 5 to 80 cents a pound.

To find the cost of any 1,000 sheets of paper, the weight and the pound price being known, refer to the 1,000 sheet weight at the top of the page, then run down the column to the line intersecting the price.

A thumb index which shows the 1,000 sheet weights on each page facilitates finding any weight desired.

Complete instructions for using the tables for figuring different quantities of paper and at different prices, including fractions of a cent, are provided in the opening pages, together with a number of examples that explain the method, which is based on the decimal system. A little study of these instructions and examples gives a clear understanding of the use of the tables to simplify the figuring of paper costs.

The tables appear on each right-hand page of the book. Each left-hand page carries a number of tables which are frequently referred to for information of various kinds pertaining to papers, the same tables being repeated on each left-hand page throughout the book. One table shows how to find the cost for less than 1,000 sheets. Other tables include "Standard Index Packing," "Equivalent Weights and Substance Numbers of Index Bristol," "Standard Thickness of Index," "Standard Bristol Packing," "Manuscript Cover," "Bogus Bristol," "Plain Coated Cover," "Tag Board," "Cover Papers," "Twentieths of a Ream," and "Aliquot Parts of 1,000 and Decimal Equivalents."

The tables contained in this new paper cost calculator have been compiled by Noah A. Byers, of Baltimore, Maryland,

out of his experience of over thirty years in the printing, publishing, and paper fields. Some years back, when in charge of paper purchases in a large publishing house and also doing selling and estimating, Mr. Byers found that problems involving the cost of various amounts of paper were taking considerable of his time. He started compiling charts and tables which he could keep under the glass top of his desk for ready reference. He has continued studying and compiling tables, and this book is the result of his years of experience.

"Byers' Paper Cost Calculator" has been published by Noah A. Byers, Baltimore, Maryland. Price \$15.00. It may be ordered through THE INLAND PRINTER book department.

TO READ A BOOK like "Paragraphs on Printing," by Bruce Rogers, is a tonic experience. Whatever the reader's interest in the graphic arts, whether he is in the "practical printer" class, or in the raw apprentice stage, he will be at once entertained and instructed by the chatty, informal style of this discourse on printing design.

"Paragraphs on Printing" is a rare treat on many counts. First, as James Hendrickson reminds us in a pleasing introductory note, we are hearing the great Bruce Rogers, the foremost typographic designer of our time, talk as he works. And what talk! Take this as an example: "Mechanical perfection of any kind," says Mr. Rogers, speaking of the technological "improvements" made in the art of printing and publishing in recent years, "is inimical to the highest forms of art, and too much 'purity' of execution almost always results in loss of vigor in the final effect."

Or this: "Don't try to 'design' every page of type throughout a book . . . Leave something to accident . . . You must, however, guard against their (the printers') tendency to bring out all the final lines of a paragraph or page to full measure, for many printers want everything squared up and tidy. This is the emergence again of the mechanical faculty."

And this: "One of the minor discouragements of any printing designer is the occasional intrusion into his typographical scheme of seemingly arbitrary stipulations by the client, or others, and sometimes even by thoughtless interference within his own organization. Honest limitations as to cost, size, purpose, *et cetera*, should be duly accepted, and in fact a stimulation can often be found in the very limitation itself. But there are times when the designer feels that his work is in great danger of being spoiled by others, well intentioned though they may be. It is at such times that he will require of himself much

self control, realizing that this is the same problem that his fellows, great and small, have all had to face."

Secondly, the book is rich with illustrations of Mr. Rogers' work. Among the examples which appear in the book are three insert pages from the famous Oxford Lectern Bible for which Mr. Rogers adapted his Centaur type. Other illustrations are four pages from the limited edition of Lawrence's translation of "The Odyssey of Homer" over which Rogers and Lawrence painstakingly collaborated, as well as many other pages from beautiful editions.

Thirdly, some of the most interesting reading in the book is contained in the copious notes which have been scattered throughout. Some of the notes have been written by Mr. Hendrickson and some by Mr. Rogers. Some are historically important, and some are highly humorous, and all are instructive and enlightening in revealing the creative processes of Mr. Rogers.

"Paragraphs on Printing" is published in two editions. The regular edition consists of 200 pages, size 7¼ by 10½ inches, with three illustration inserts and a frontispiece portrait of Bruce Rogers in photogravure. The book contains 100 illustrations in line engraving, many in two colors. It is printed on rag paper and bound in full buckram, and is priced at \$10 a copy.

A special edition, limited to 199 copies, has been printed on somewhat larger paper. In addition to the material contained in the regular edition, the special edition includes four special illustrations in color and carries with it a separate autographed portrait of Bruce Rogers produced in photogravure on paper suitable for framing. This edition, specially bound and boxed, is priced at \$25 a copy. Both editions are obtainable through THE INLAND PRINTER book department.

THOUSANDS OF MAN-HOURS spent in field work, laboratory research, and in painstaking sifting and condensation of material are represented in the 1943 Packaging Catalog produced by Packaging Catalog Corporation.

It contains information and illustrations concerning packaging goods for war, and under war conditions gathered from hundreds of packaging plants and on the fighting fronts. The volume features the manner in which soldiers' rations, ordnance, and medical supplies are packed.

Substitute materials and containers especially developed to meet emergency wartime needs are described, analyzed, and illustrated. Civilian supplies, covering a wide range of industrial operations, including the graphic arts, are described in the volume with respect to the most up-to-date packaging requirements and methods.

The 1943 Packaging Catalog, containing 633 pages, 9 by 12 inches in size, is the most ambitious of the series yet published, and its popularity is reflected by the fact that 7,000 copies had been sold before it was published. It sells for \$2.50, and may be obtained from the book department of THE INLAND PRINTER.



Attractive and capable Harriett Mae Judd, secretary of Atlanta, Georgia, Master Printers Club, is pictured at celebration of the club's Golden Anniversary

VIEWS AND NEWS

Smiling faces of people who are making news in the industry



Ralph di Martino, 73 year old salesman, receives for second time in three years from Charles Weyl, president of Edward Stern and Company, Philadelphia, a certificate for most new business in 1943



Consulting on forthcoming advertising, left to right, are Joe Aupperle and Carroll Ayars of Edward Stern and Company, Philadelphia printer, Harry W. Smith, Jr. of the Selas Company, and J. F. Stillman



Bromwell Ault, former president, International Printing Ink Division is newly elected as vice-president of Interchemical Corporation



R. W. Smith moves from Chicago to New York to take over new position as president of International Printing Ink Division of Interchemical Corp.



George Welp, advertising director for Interchemical Corporation, is chairman of judges in annual show of fine printing in New York



Stereotype foreman since 1940 of the Minneapolis Star Journal and Tribune, Charles McGuire is now assistant mechanical superintendent of that paper



Men from all mechanical departments of the Minneapolis Star Journal and Tribune present their superintendent W. C. Brown with the framed pledge they made and signed to give their utmost efforts in the shop while he recovers from an operation



George N. Auerbacher, the new divisional vice-president and general manager of new Champlain press division of the Fred Goat Co.

Robert J. Butler, Fuchs & Lang general manager, and Herbert Kaufman, on right, advertising manager of General Printing Ink Corporation, view a Currier & Ives print of General Winfield Scott in 1861

Marcella Valley, first woman employed by F. P. Rosback Company at Benton Harbor, Michigan, receives a token "E" pin for company employees while Rosback father and son look on approvingly in background



Ohio Man Collects Printers' Blotters

Collection of O. R. Thompson shows interesting development in typography and copy used in printers' advertising over past fifty years

● NOWADAYS no printer need be told that blotter advertising is effective as well as inexpensive. But the development of maximum effectiveness of this medium seldom stands out as sharply as it does in the illustrations on these two pages of representative entries in THE INLAND

PRINTER Blotter Contests of 1901 and 1941. Would you have any trouble deciding which is which?

It is thanks to O. R. Thompson, of the Buckeye Press in Xenia, Ohio, that these blotters are still in existence. Mr. Thompson admits that he is "nuts" when it comes to printers'

advertising blotters. His only hobby is collecting them. One of his more than 2,000 samples dates back to 1895. From forty states and three Canadian provinces have they come. Forty years ago blotters of his own creation were being reviewed in THE INLAND PRINTER, to which he has been a subscriber since April, 1898.

Both blotter contests had entries bearing the name of O. R. Thompson. His entry in the interest-arousing "Here's Your Penny Back" contest of 1941 is not illustrated in the panel of samples on the following page, but the one he submitted in 1901 is at top left in the display of the older blotters, bearing the heading: "A few words about ourselves." "A few words about ourselves."

In the 1901 contest a description of a shop and its possibilities were given to the contestants and each supplied his own copy and layout, being limited to black and white. The 1941 contest was held after a contest had first been held to determine the copy that should be used. The contest-winning copy was supplied to each entrant in the blotter contest to do with as he pleased.

Although his interest is primarily in collecting printers'

At left: Blotters from Mr. Thompson's collection, entries in the contest in 1901. His entry is blotter in upper left-hand corner

advertising blotters only, Mr. Thompson turns away none that are produced to advertise other businesses. "Horrible examples" are also housed, although he says, "For the life of me, I cannot understand how any printer worthy of the name can distribute blotters like some I have received. They would be better off if they did no advertising at all."

One section of Thompson's file of blotters is given over to what he calls "Comparisons"—blotters put out by different printers but using the same copy. Mr. Thompson is interested too in printers who get a good idea and stick to it, such as J. M. Bundscho, a Chicago typographer, who has used one style of layout for years that the collector calls "tops in simplicity but with 100 per cent effectiveness and attractiveness."



He has a series from a Boston printer who uses half the space for a puzzling question or problem. In one corner is a large question mark and a statement to the effect that the answer to the question and to all printing problems may be had by 'phoning the printer's office. Another series, by Lafayette Doerty, of Findlay, Ohio, features principal buildings in Findlay. No two blotters in this series are alike typographically but all are attractive and created considerable interest when issued. They are printed in two colors on a colored blotting stock.

One part of Mr. Thompson's collection is given over to blotters from contests. He accumulated a complete set of blotters entered in the 1941 contest by swapping with the other contestants. THE INLAND PRINTER supplied him with those he was unable to obtain otherwise.

Copies from blotter services have a fat place in his files. He finds that they suggest ideas to him and that the copy often is worthwhile. He looks at blotters as miniature billboards to be read at a glance, hence prefers those with a small amount of

At right: With more leeway allowed in the color, layout, and paper used, these blotters show work of the contestants in 1941

striking copy. He also prefers those with type set to run the long way of the blotter. Both in his collection and in making up his own blotters, he admits to an occasional forgetting of these preferences.

For the most part Mr. Thompson secures new additions to his collection by writing letters asking for those he sees reviewed or shown in trade papers.

He says: "The first blotter I remember getting by the use of a letter was from a California printer and carries a calendar for January, 1901. In the review which prompted my asking for a copy, THE INLAND PRINTER said of it, 'Blotter is excellent in every respect. It is unique and very attractive.' I wish you could see it!"

Forty-six years as a printer certainly should qualify O. R. Thompson as a judge of a good blotter when he sees one. As a child he was

able to learn something about typesetting and platen presswork in a tiny shop in Ransom, Michigan.

At the age of 17, in March, 1898, he began his career officially, serving in the capacity of devil in the office of the *Post*, weekly newspaper at Hudson, Michigan, and in 1903 he became connected with the Acorn Press, of Jackson, Michigan, staying

there until 1927, at which time he was half owner of the shop. After a variety of experience in four Michigan printing companies, two years ago he went with the Buckeye Press in Xenia, Ohio.

He says: "Blotters have proven a most enjoyable hobby for me and one that has never been a burden financially."



THE MONTH'S NEWS

Events associated with printing published in this section. Items should reach us by twentieth of the preceding month

GOVERNMENT LISTS 172 PLANTS

Inquiry by THE INLAND PRINTER concerning the number of printing plants operated officially by the United States Government brought out the information from Washington, D. C., that in addition to the Government Printing Office in that city, which itself employs more than 8,000 persons, there are 172 "official field printing plants authorized by the Joint Congressional Committee on Printing."

The Navy heads the list of printing plants with forty-five while the Army operates forty-two. The Department of Commerce through its Weather Bureau has thirty-nine small plants scattered throughout the country, and one well-equipped plant in Washington, D. C., to print charts and maps.

The Veterans Administration operates seventeen small plants in hospitals and homes, and the Post Office Department operates fourteen plants in different parts of the country, the one in Chicago being of substantial size.

Five printing plants are operated in Indian schools by the Department of the Interior, and five others are operated in the Federal penitentiaries by the Department of Justice.

One plant each is operated by the Department of Agriculture, the Treasury Department for bindery purposes, the Public Health Hospital, and one is operated in the Panama Canal Zone.

One plant which is equipped with specialized machinery and manned by experts in the graphic arts is not listed as a printing plant, but is under the operation of the Treasury Department and employs upward of 5,000 persons. It is the Bureau of Engraving and Printing. Numerous plants not classified as printing plants, designated "duplicating and processing plants" are also operated by various departments and agencies.

PRINTERS ELECT DUNNAGAN

Carl E. Dunnagan, president of the Inland Press, Chicago, was elected president of the Graphic Arts Association of Illinois at its annual meeting held in Chicago, February 10. He succeeds John J. Maher, president of the Chicago company that bears his name. Mr. Dunnagan previously served as first vice-president of the association.

Eagle Freshwater, the general manager of the Western Newspaper Union, was elected first vice-president, and Walter H. Nelson, of Rand, McNally and Company, was re-elected second vice-

president. W. H. King, of the Stationery Manufacturing Company was re-elected treasurer. S. F. Beatty is secretary and general manager.

Directors of the association for the two-year term were elected as follows: George D. Byas, East Side Printery; Veit Gentry, The Gentry Printing Company;



CARL E. DUNNAGAN

W. N. Lane, General Printing Company; Henry M. Marks, The Excelsior Printing Company; John T. Moran, Gunthorp-Warren Printing Company; and W. D. Rose, Rose-Wels Printing Company, of Springfield, Illinois. C. D. F. Merrill, The Merrill Printing Company, of Hinsdale, Illinois, was elected for a one-year term.

Philip S. Schneider, who is assistant director of the printing and publishing division of the War Production Board, was the guest speaker. In his address he said that the paper situation is not improving, and that paper merchants are not decreasing their sales but records show that increases are being reported yearly and they are substantial increases. Comparatively, 1940 sales were 100 per cent; in 1941, 150.7 per cent; in 1942, 155 per cent; in 1943, 192.9 per cent.

G.A.T.A.E. PITTSBURGH MEETING

A report from the Machinery Sales Committee, which is headed by Walter Soderstrom, will be the feature of the March meeting of the Graphic Arts Trade Association Executives to be held in Pittsburgh, Pennsylvania, on March 21 and 22.

Public Printer A. E. Giegengack and David Fell, chief of the Machinery Section, Printing and Publishing Division, War Production Board, have accepted invitations to the meeting.

Disposal of Government-owned machinery and terms for new machinery have been subjects of extensive study by the committee, the members of which were present at the Congressional hearing on the paper situation. Other common problems will be given consideration by the executives' group.

R. Reld Vance, president of the association, announced that the June session would be the sixth annual Graphic Arts Cruise from Detroit, with choice of a three- or four-day trip to Sturgeon Bay and Mackinac Island, leaving Detroit June 8 or 9.

NEWSPAPER TYPOGRAPHY EXHIBIT

The fourteenth annual exhibition of newspaper typography will be the first to feature the changes in format and type dress being used by American newspapers to save paper. N. W. Ayer and Son announced that the exhibit would open April 20 at the Ayer Galleries in Philadelphia.

Most effective wartime treatments will be selected by the judges. The F. Wayland Ayer Cup will be awarded to the outstanding newspaper, regardless of its circulation or page size.

A complete technical description of the winning paper-saving methods will be provided for all newspapers, and for printing and advertising journals.

UNLAWFUL WAGE RAISES PENALIZED

Heavy penalties have been imposed on printers who violate wage stabilization rules. A Baltimore firm suffered a disallowance of a \$25,000 deduction in income taxes, claimed as wages paid to employees. The War Labor Board claimed that the printing company had given seventy-five employees unauthorized increases that ranged from 2½ to 20 cents an hour.

A New York menu printing company was found guilty of wage rule violations by the board, which recommended to

the Treasury that \$9,080.90 in economic sanctions be assessed against the company. In this case the board said the printer refused to cooperate in supplying information.

The highest penalty so far has been against the Oxford Paper Company of Rumford, Maine. It was a \$20,000 disallowance in figuring operating costs for income tax payment. Extenuating circumstances led to withholding the full penalty of disallowing the total payroll during the period of the violation. The amount would have been \$1,779,364.96.

SIGARD E. BERG

Following a period of illness, Sigard E. Berg, president of the Rightmire-Berg Company, Chicago, died on February 25. Lithographers, photoengravers and fellow-craftsmen were among the mourners who attended funeral services in Oak Park, Illinois.

Mr. Berg was born in Norway, September 27, 1875, and landed on American soil when he was five years old. After a grade school education he started to work in a photoengraving plant when 13, learned the trade and was later employed by Theodore Regensteiner, Adolph Schmidt, and Max Lau when these three men were developing three-color process printing in Chicago.

Berg became imbued with the pioneering spirit, and after having gone into business with his partner, Rightmire, in 1914, he became interested in the offset lithographic process, achieving such success in platemaking that his reputation extended far beyond the limits of Chicago. He said at one of the conventions of the American Photo-Engraving Association that lithographers copied from the photoengravers the best methods of platemaking and because of it four-color process lithography had advanced to its present stage of development. It was in this development that Berg was one of the most advanced.

He was in much demand as a speaker at lithographic gatherings and belonged to the Chicago Club of Printing House Craftsmen, frequently speaking at the Craftsmen's meetings, conferences, and conventions.

NEW POSTAL RATES

In accordance with the new revenue tax law, first class postage on local mail will be three cents instead of two cents an ounce, effective March 26. Out-of-town letters remain at three cents.

The rate on domestic air mail will be increased from six to eight cents an ounce, but airmail letters to and from members of the armed forces outside continental United States remains six cents per half ounce.

Money orders in smaller amounts cost about 66 per cent more, and expand proportionately in higher amounts. Registered mail fees are up. Insurance rates and C.O.D. postage also felt an increase.

The rates on fourth class mail will increase from one cent to twenty-three cents, according to the weight of the package and the zone to which it is being addressed.

LITHOGRAPHERS DISCUSS PLANS FOR POST-WAR

● OPERATION of the photo-lithographic plants during wartime and plans for the post-war period were the chief subjects discussed at the mid-west conference of the National Association of Photo-Lithographers held in Chicago February 12. Notwithstanding the severe snowstorm and failure of New York speakers and other leaders to arrive in time to participate in the conference, the registration of 120 paid attendants was gratifying to Chicago and Milwaukee members of the arrangements committee.

Walter E. Soderstrom, the secretary of the national organization, was a very much disappointed man because the train which should have landed him in Chicago about nine o'clock in the morning did not arrive until after seven o'clock in the evening because of a train wreck in Ohio which required detouring of the trains.

Others on the program who were prevented from arriving at the conference to deliver their much advertised pres-

entations included Daniel Arvan who was billed to address the conference on "Labor Today and Tomorrow." He was to have presented the subject because of his experiences with problems concerning labor negotiations in his capacity as counsel for the Eastern Lithographers Association. J. Kromberg, a certified public accountant, was also prevented from attending the conference. He was billed to present a series of charts visualizing methods of cost-finding and accounting designed to help lithographers gain increased knowledge of their costs.

However, those persons who did get through the snowdrifts and were in attendance filled in the time acquiring more information from each other and from the national leaders who were among the speakers.

One of the optimists in attendance at the conference was William A. Krueger, president of the W. A. Krueger Company, Milwaukee lithographer, who has arranged to enlarge his plant. He explained to the audience how each step should be planned in laying out a plant so that there will be no back-tracking in the production procedure. The story of his own achievements included the growth of his business from a small plant about ten years ago which he attributed to a progressive sales policy and to the specialization of production work by the lithographic process. Mr. Krueger operates his production plant in Milwaukee and also conducts a branch sales office in Chicago. His presentation was titled, "Post-War Planning from the Capital Structure Viewpoint."

Harry E. Brinkman, president of Foto-Lith, Cincinnati, who is also president of the National Association of Photo-Lithographers, gave a talk on post-war planning that involved changing over from a war work basis to that of doing work for commercial houses. He advised the photo-lithographers to keep within their normal field of operations as much as possible and indicated that present studies being made by the association on probable post-war operations of litho plants would be helpful to the members as issued from time to time.

Allen Frost, president of the Copifeyer Lithograph Corporation followed Mr. Brinkman's line of thought with suggestions of how the lithographers could survive the stress and strain of wartime operations by limiting their commitments to what they could do with restricted materials and shortage of labor.

"You can be sure that the lithographing business will be very busy following World War II," predicted Mr. Frost. "And unless there is intelligent planning done now there will be no golden opportunities for the persons thus failing to do the planning."

Rex G. Howard, the president of the Peoria Blue Print and Photopress Company, who is a graduate engineer and applied himself to the business of producing lithography after learning the business by his own efforts, gave a talk on "Leak Holes in a Lithographic Plant."

Convention Dates



National

MARCH 21-22

Graphic Arts Trade Association Executives, William Penn Hotel, Pittsburgh

APRIL 24-26

The American Newspaper Publishers Association, Fiftieth Annual Meeting, Waldorf-Astoria, New York City

MAY 8-10

Lithographers' National Association, Third War Problems Conference, Edgewater Beach Hotel, Chicago

JUNE 4-7

Advertising Federation of America, Second War Advertising Conference and Exhibit, Hotel Sherman, Chicago

Sectional

MAY 6

The Second District Craftsmen's Spring Conference, Hotel Utica, Utica, New York

MAY 13

The Fourth District Craftsmen's Spring Conference, John Marshall Hotel, Richmond, Virginia

MAY 20

The Sixth District Craftsmen's Spring Conference, Lake Lawn Hotel, Delavan, Wisconsin

Exhibitions

NEW YORK CITY

Fifty Books of the Year, sponsored by American Institute of Graphic Arts, at the Public Library through March

PHILADELPHIA

The Fourteenth Annual Exhibition of Newspaper Typography, sponsored by N. W. Ayer and Company. Beginning April 20 in Ayer Galleries

He advised that checks be put into effect in all departments of a plant and that records should be kept at points along the production line so that leaks can be ascertained and plugged up.

"Many a lithographer produces profitable business during the course of the year but when the operating statement is made up expected profits are not in evidence," suggested Mr. Howard.

"Post-War Planning from the Sales Viewpoint" was the subject discussed by Frank Pfeiffer, sales manager of Reynolds and Reynolds Company, Dayton, Ohio. He advised lithographers to keep up contacts with prospective customers by means of a well-trained sales force which he advised should function during

PAPER COMPANIES SUE FOR RETURN OF SALES TAX

● THREE PAPER MILLS have entered suit in the State of Illinois to test the validity of section 1-B of the Illinois Retailers Occupational Tax Act which requires the payment of a 2 per cent tax on all retail sales of merchandise made to the ultimate consumer—commonly called the "sales tax." The information concerning the tax was conveyed to customers of the paper mills together with the promise that if the tax is declared by the courts as having been illegally applied by the state revenue department, all of these protested taxes less legal expenses will be returned to the

state tax collectors from the paper merchants. The merchants set up the claim that they were not retailers nor ultimate consumers of the goods involved.

The aggregate amount of the refunds, which had been in escrow during litigation and released after a decision of the Illinois Supreme Court had been rendered, could not be ascertained. Another law suit is pending for amounts paid since July 1, 1941, at which time an amendment to the law was voted.

Concerning the latest suit in which paper mills are plaintiffs, a statement issued by the Graphic Arts Association reads as follows:

"The alert paper mills which have instituted the latest court action are The Champion Paper and Fibre Company, the Northwest Paper Company, and the Appleton Coated Paper Company. Mr. Goddess explained that under the law only those paper mills who are protesting the application of the tax and are paying levies under protest will be able to recover such payments in the event that the courts decide in favor of the paper mills."

The history of the printers and their Retailers' Occupational Tax Act lawsuits in Illinois date back to the origin of the tax act about ten years ago. The first suit to be filed by printers under the leadership of the Graphic Arts Association protested the tax on the basis that printers were not retailers but were rendering a service. The Supreme Court of Illinois announced a decision in favor of the printers, and so printers received their tax money back.

Then the tax collectors decided that since paper was a commodity, the paper merchants should be taxed for sales to printers. The paper merchants protested in the courts on the basis that they were wholesalers, and not retailers selling to ultimate consumers, and the Supreme Court gave a decision in favor of the paper merchants.

Now the tax collectors are taxing out-of-state paper mills for the shipments of paper made to printers and publishers and the three paper mills are protesting legally against paying the tax.

In another statement issued by The Graphic Arts Association of Illinois, the following appears concerning the two lawsuits of the paper merchants:

"Prior to the inauguration of the action referred to, our Association had an understanding with the paper merchants that if the action was successful the printers would obtain a refund. The twenty-eight paper merchants participating in the action have carried out the agreement and made the first cash refund in May, 1943, and the second in December, 1943. Due to an amendment to the Retailers' Occupational Tax Act, effective July 1, 1941, it was necessary for the paper merchants to institute a new action which is still pending and which applies to taxes paid since July 1, 1941. While this action is pending printers should continue to pay the tax on paper purchases."

An Open Letter to the Printing Industry

★ As the war goes into its decisive phase, we must summon every effort to get the greatest hitting power to the right places at the right time.

This means enormous expenditure of weapons and equipment. We have learned from each of our assaults on the Axis outposts the heavy cost in war materials.

We are now producing more than 250,000 tons of steel a day . . . and half that steel comes to the mills as scrap. As we mount our greatest attack, our need for scrap will become ever more and more pressing.

A year ago the nation rallied behind the Scrap Drive. Now we are asking you to "take another look." Vast quantities of iron and steel scrap are still available. The mills are only about two

months ahead of the scrap supply. Any additional manpower shortage or unfavorable weather condition could produce another serious shortage of scrap. *This must not happen!*

The War Production Board is relying on industry. You have the heavy scrap that is so much needed. And we are confident that you will come through as patriotically this time as you did before.

Reserves have been shrinking—a safe level must be maintained! Only in this way will we be sure that, come what may, we shall have enough weapons to deliver the final, crushing blow that will put the Axis out of action.

DONALD M. NELSON
Chairman, War Production Board

the war. He said it was folly to become careless about continuing contacts with the trade.

The open forum session at which some technical questions were asked, and were answered by men who had been on the program assisted by some supply men, concluded the all-day conference.

WEINERT ELECTED VICE-PRESIDENT

Harold N. Weinert has been elected as vice-president of the Keystone Tag Company, West Chester, Pennsylvania, according to an announcement by Edward F. Beatty, Keystone's president.

An active member of the American Institute of Graphic Arts, Mr. Weinert was with Princeton University Press for fifteen years, having served there as production manager before joining Keystone Tag Company.

printers and publishers involved in the dispute over the legality of the tax.

While direct information concerning the lawsuit has been given by the paper mills to their customers, the general subject of the retailers' occupational tax litigation in which printers and paper merchants are involved was considered at the recent annual meeting of the Graphic Arts Association of Illinois. It was also the subject of an item which appears in the current edition of *The Galley Proof*, house organ of the group of Illinois printers.

Attorney J. Norman Goddess, general counsel of the association, reported at the annual meeting on the status of the law suits and said that printers had already received two separate amounts of money from each of the twenty-eight paper merchants of Illinois which represented taxes wrongfully collected by the

BRITISH STUDY EUROPEAN MARKETS

Realization of the mistakes of the past has impelled the British-Central European Chamber of Commerce to set to work on post-war problems.

Markets of Central Europe, among others neglected by British and American business, were handed to the Germans. That business penetration, sound practices such as learning the native tongue, caused a friendliness and trust toward Germany that permitted a political penetration.

Ludwig Gruenberg, of Ludlow's continental department in London, sends a report of a recent address before the British-Central European Chamber of Commerce by Professor Arthur Newell, director of the English Speaking Union and the Institute for British-American Understanding.

Professor Newell pointed out that the suffering and destruction in Europe are worse than they were after the last war, and that the experience of 1919 should aid Anglo-Saxons in a "beneficent pooling of power, which was never before wanted by so many men and women."

"What is good for Central Europe," said Newell, "is good for the U.S.A. and Britain and the Dominions. It depends on the solution of the problems set before these allied powers, who complement each other in the economical and political field, whether the coming generation will see peace or another world war."

At the same meeting of this group formed to create a sound trade relationship, a speaker representing a continental government stressed the necessity of European peoples thinking less about their history and more about finding the Anglo-Saxon way of looking at life—more concerned about generations to come than those of the past.

USED MACHINERY DIVISION OPENED

A used machinery division of Harris-Seybold-Potter Company has been established in Chicago under the management of Ren R. Perry.

Rebuilding of good press equipment will be undertaken, within the limitations imposed by Government regulations. The new division will also serve the war effort by acting as a clearing house for transferring presses not being put to most effective use to points where maximum use will be made of them.

Mr. Perry was with Harris-Seybold-Potter Company for many years until several years ago when he organized his own company in Chicago, dealing in used presses.

NEW HEAD OF CANADIAN LINOTYPE

Newly elected president of Canadian Linotype, Walter B. Patterson will also continue to carry on in his former position as director of agencies for Mergenthaler Linotype Company, and will have the same headquarters in Brooklyn.

Mr. Patterson's extensive experience in the printing and publishing business has ranged from an apprenticeship to executive positions. He worked for the American Lithographic Company, and

became the manufacturing director of its plant. After the McGraw-Hill merger, he directed production problems at that plant.

This experience was followed by seven years of serving as the manager of the Blakely Printing Company, of Chicago, from which plant he went, in 1927, to the Rumford Press, Concord, New Hampshire. There he supervised the production of scores of periodicals.

In 1933 Mr. Patterson joined the Linotype organization. His election as the president of Canadian Linotype marks eleven years spent with the company.

Interested in apprentice training and the business phases of printing, Walter



WALTER B. PATTERSON

B. Patterson has devoted much energy to various educational activities and to graphic arts organizations. He holds memberships in the American Institute of Graphic Arts, the New York Club of Printing House Craftsmen, and the Advertising Club of New York.

Harry E. Reid will continue as manager of Canadian Linotype, with Charles H. Orpwood as his assistant, and J. A. K. MacLellan serving as accountant.

POSTER CONTEST ANNOUNCED

Plans have been announced for McCandlish awards for 1944, the annual 24-sheet poster design contest sponsored by the McCandlish Lithograph Corporation, Philadelphia.

Prizes in war bonds total \$1,000, first prize being a \$500 bond, second of \$300, third of \$150, and fourth prize is a \$50 bond. Honorable mention certificates will be awarded for deserving entries. The contest closes on April 20.

The poster designs must advertise cigarettes, gasoline, soft drinks, or the products of a local bakery. Additional information may be secured by writing to H. A. Speckman, sales manager of the McCandlish Lithograph Corporation.

BELFAST PRINTER FREED

A deal involving 3,000 pounds of stitching wire, ordered from a firm in England by a Belfast printer to accommodate a Dublin printer, resulted in the Belfast printer being convicted in a lower court for violation of a war order which restricts dealing in the item. The penalty imposed upon the Belfast printer, William Aiken, was three months' imprisonment and a fine of \$1,500.

Mr. Aiken appealed the case, and then proved his innocence, according to an item in the *British and Colonial Printer and Stationer*. The Dublin printer acknowledged that "it was in order to get around the British Government's control" that his firm had "tried to get the wire through Northern Ireland."

The judge in the appeal court stated in his decision that he believed that Mr. Aiken "did not realize that it was the Dublin firm's scheme to hoodwink the British Ministry of Supply."

REJECT WAGE INCREASE

Notwithstanding the recommendation of its own scale committee to ratify a proposed two-year contract granting \$3.20 a week increase in pay, members of Chicago Typographical Union Number 16 rejected the proposed contract by a vote of 1,526 to 889 on February 25. The proposed scale called for the payment to day workers of \$1.525 an hour; to night workers, \$1.625 an hour; and to the third shift, \$1.857 an hour.

"Your committee is convinced that the proposal is the maximum pay procurable through conciliation," read part of the report to the union members. "A rejection of the proposal will result in the whole contract and issue being thrown into the War Labor Board as a dispute case, resulting in a long delay. The history of our organization in dispute cases before the War Labor Board is none too favorable and the gamble is not worth taking."

Officers of the union in commenting upon the rejection said that compositors working in newspaper plants refrained from voting on the job scale, and that the majority of the men who voted to reject the proposed contract want the full benefit of the "Little Steel Formula" which has been the basis of numerous decisions in wage disputes by the War Labor Board.

Wage increases, although authorized under the Little Steel formula, have been denied in regions where employees' rates equalled or were above the "sound and tested going rates in the area and any further increases would unstabilize wages in such area."

BOOKLET EXPLAINS TYPE FOUNDING

"Looks . . . PLUS" is the title of a new booklet describing graphically how American Type Founders type is made. Avoiding tedious technical explanations, the reader is taken from the artist's original drawing to the finished type by means of pictures and simple copy.

Besides being informative in an interesting manner the booklet is a sample of excellent presswork and typography.

GIEGENGACK PRAISES RESEARCH GROUP

● POST-WAR RESEARCH activities in the graphic arts should be consolidated and coordinated in accordance with a law passed by the United States Congress in May, 1928, by which the Government Printing Office was specifically included in the list of industrial and scientific establishments authorized by law to offer facilities to scientific investigators and qualified individuals for study, research, and promotion of knowledge.

The invitation to the graphic arts to utilize the facilities of the Government Printing Office for cooperative research was voiced by A. E. Giegengack, public printer of the United States, in an address before an audience at the Battelle Memorial Institute in Columbus, Ohio, February 22. The occasion was that of his accepting an honorary membership which had been awarded him by the Printing Plates Research. Mr. Giegengack commended the enterprise of the men backing the research work being done by the non-profit organization "for the improvement and development of their industry."

"I am happy to have been able to encourage this activity and I look forward to continued cooperative participation in your work and in the results of your studies," said Mr. Giegengack. "The reports of investigations on form correction, iron plating, silver spray, and plastic molding are stimulating and full of promise. I predict that this work will prove to be a boon to printers and will reflect great credit on this organization as sponsor. I urge you to keep up the good work."

The public printer referred to several cooperative research activities in which the Government Printing Office participated and also spoke in complimentary terms of the research work of the electrotypers group and of the achievements of the lithographers through the Lithographic Technical Foundation.

"The papermaking industry, the gravure printers, the inkmakers and the bookbinders have also expended considerable sums of money on technical research," continued the speaker. "While these research projects may have been originated by some of the industries as means of defense in a struggle for the competitive markets, they have certainly merited continuation because of their value in promoting increased profits."

"The greatest need of the graphic arts industry at this time is a coordinated plan encompassing the various research activities. Certainly the number one project of such a plan should be an annotated check list of the literature dealing with the printing industry in all its phases. The lack of such a catalog for the fourth largest industry of this country is deplorable."

Mr. Giegengack referred to a suggestion made in 1928 in Europe that there should be an international clearing house of information pertaining to the printing industry, and that investigations might be pooled. He then suggested that the plan could begin to function as

a library research project "to collate existing data pertaining to materials, specifications, procedures, and processes in present use throughout the world."

Mention was made by the speaker of the various times that the facilities offered by the Government Printing Office have been used by organizations in the graphic arts to work out certain problems since the enactment of the law by which authorization was granted to the Government Printing Office to offer its facilities to scientific investigators for research and study.

"Since the passage of the law," continued Mr. Giegengack, "the Government

and reported that a change in policy of the association caused a discontinuance of the cooperative arrangement in 1939.

"It is my hope and expectation that this activity will be reinaugurated in a more amplified form in the future," remarked Mr. Giegengack. "Tests under practical operating conditions of new and untried machinery and other equipment, and of the products developed by various manufacturers and suppliers should also be included in this program."

"A wholly feasible idea is the organization of a Federal agency—a National Advisory Council for the Graphic Arts, if you please—to function as a clearing house, an inquiry bureau, a coordinating agency, as liaison between Government and industry, and to perform such other

THORN BECOMES EASTERN AD REPRESENTATIVE



W. H. Thorn

● One face familiar to Eastern printers replaced another familiar face on THE INLAND PRINTER staff this month when Wm. H. Thorn became Eastern advertising representative, to succeed W. R. Joyce, who had been with THE INLAND PRINTER for many years.

Native of Trenton, New Jersey, Mr. Thorn has had wide experience in printing, starting in the trade on the Trenton *Sunday Advertiser*. He moved to New York City in 1912 and worked in various plants as feeder and pressman until joining the Marines in '17. His last six months in the service were spent at the Marine Corps publicity bureau.

Upon his release in 1919 he abandoned shop work in favor of selling. He served as assistant manager for the Wesel Manufacturing Company, and as sales manager for Wood, Nathan and Virkus. Mr. Thorn was with E. W. Blatchford until going with the Material Co-ordinating Agency in New York City which operates under the division of Bureau of Ships. Before coming to THE INLAND PRINTER Mr. Thorn was head of the Bureau of Supplies Department, which expedites the materials for the destroyer escort and landing ship, tanks program.

Leading Bill Thorn's list of hobbies are bowling and helping with Boy Scout activities even though his own son, Bill, Jr., is now old enough to be serving with the Navy. He is a member of the New York Club of Printing House Craftsmen, Graphic Arts Square Club, and the New York Printers' Supply Salesmen's Guild.

Printing Office has conducted valuable cooperative research on newsprint paper and printing inks with the American Newspaper Publishers Association, and on bookbinding materials and methods with the Employing Bookbinders of America. The later organization continues to maintain a research associate at the Government Printing Office laboratories in Washington."

He also referred to the work done in cooperation with the International Association of Printing House Craftsmen

useful functions for the printing industry as may be desirable. Thus the many individual trades and activities which make up the printing industry would have an impartial, helpful agency that would encourage and carry on research. The maximum return from money spent for this purpose would be assured by the avoidance of any duplication of effort, advisory consultation, and by having an up-to-date annotated check list of the literature on printing available for the use of printers everywhere."

Mr. Giegengack defined research as "nothing more nor less than an intelligent inquiry into how to do practical things." He reminded his audience that such intelligent inquiry must be made by technically trained personnel, "but it is also essential that master printers everywhere shall be capable of understanding and applying the information that is discovered in this manner." He concluded his address with this post-war suggestion:

"The vision of the possibilities for advancing the graphic arts from within its own organization is very wide in scope, looking forward to the time hostilities cease. If not now, at least then, our house of printing might be set in order and refurnished with some of these new means of achievement. When that fortunate time arrives, we will be ready at the Government Printing Office to co-operate with whatever the printing industry at large may foster in its post-war program."

PITTROFF NAMED SUPERINTENDENT

Eugene A. Pittroff has succeeded the late August W. Beck as superintendent of Mid-State Printing Company, Jefferson City, Missouri. His appointment was temporary but will be made permanent in due time.

A graduate of U.T.A. School of Printing, Indianapolis, Mr. Pittroff went to work in the Missouri state printery and has continued in uninterrupted service in the printing field for more than forty years.

RECEIVES BRITISH HONOR

H. L. Buckle, general manager and a director of The Monotype Corporation Limited, London, England, was the recipient of the award of the O.B.E. (civil division) from His Majesty the King for his notable contribution to the prosecution of the war. The award was one of a number presented as New Year's honors to industrialists.

Mr. Buckle became works manager of The Monotype Corporation in 1936 and became general manager and a director in 1942. The recognition accorded him for his fine war effort is not only considered a high personal honor but is also considered a compliment to the business organization which he directs.

DONNELLEY DECISION DELAYED

Because William E. Spencer, trial examiner in the case involving the complaints of certain printing trades unions against the R. R. Donnelley and Sons Company, became seriously ill, the decision has been postponed. Mr. Spencer had sufficiently recovered to resume the hearing of oral arguments by attorneys in Chicago, on February 10 and 11, and requested that both sides present briefs which will cause a further delay.

A feature article concerning the long-drawn hearing of the case—one of the longest in the history of the National Labor Relations Board—appeared in the January edition of *THE INLAND PRINTER*. Issues involved are being studied not only in the graphic arts but in industrial circles generally.

PRINTER HAS OBLIGATION TO RESTRICT PAPER USE

● THE PRINTERS MUST POLICE their own industry, according to the statement issued by Detroit Typothetae-Franklin Association concerning the paper shortage and the activities of the Joint Committee on Government Relations of the Commercial Printing Industry.

"Printers must first become conscious of their own responsibility to curtail the less essential printing to reduce the con-

"Paper conservation affords every one of us a grand opportunity to prove that we are self-starters, and need no particular appointment to do a job which we can all feel is as important as flying a plane or shooting a gun. We can talk right now about paper conservation in a sensible constructive way without giving the public an idea that all printing is being drastically curtailed."

How Newsprint Supplies are Safeguarded in Britain as a Priceless Commodity



Like priceless works of art, supplies of newsprint in England have been dispersed from the big centers and elaborately safeguarded to minimize the danger of bombing raids. The Paper Controller strictly limits inventories which mills can carry on their premises. The Newspaper Supply Company set up in May, 1940, bought its own ships with the consent of the Government to import 350,000 tons of newsprint and has led the movement to protect supplies. Unless the company takes deliveries within seven days to allot on a pre-war quota consumption basis to its daily and evening paper members, it has to meet the costs of dispersal.

Precautions to scatter reserves were found imperative after fire destroyed something like 60,000 tons of newsprint during the big raids in the winter of 1940. Idle brick works, abandoned rural churches, warehouses, and barns were surveyed and a plan instituted whereby every ton unloaded at the docks was sent to a haven in the countryside the day it arrived in port. Sufficient space could not be found to store the newsprint and when it became apparent that tons might remain in the danger zones overnight, emergency shelters in fields were constructed.

Concrete slabs were placed over brick piers in sandy soil and the stacked newsprint covered with tarpaulins. Great care was exercised in locating these storage dumps. Taking advantage of the terrain, they were so effectively concealed by hedges, clumps of trees, and camouflage from observation above that R.A.F. pilots in experimental flights could not detect them even when the area was indicated.

Apart from stocks on the publishers' floors, the Newspaper Proprietors' Association recommends that not more than 200 tons shall be stored under any one roof and not more than 500 tons in any one town.

From the present course of the war it does not appear likely that any hail of destruction as savage as that visited on the Isles in the early days of the war will endanger the dispersed supplies of newsprint.

Extreme measures resorted to by British printers and Government to protect their hard-won inventories of paper, as reported in an article about the paper shortage, in *Printers' Ink*, November 12, 1943

sumption of paper without cutting down the number of impressions," reads the bulletin issued by the association to its members. "The printers must impress customers that they too have a definite obligation to aid in the conservation of our supply of paper."

The statement suggests that if anyone in the industry were appointed to important wartime committee activity he should feel greatly honored and accept the assignment without hesitation.

Concerning the work of the Joint Committee on Government Relations of the Commercial Printing Industry, the statement mentions how this working committee was brought into being by the leaders in the printing industry in New York City and Chicago.

"It has accomplished a significant understanding with officials of the War Production Board, and the printing industry of the nation again has averted a state of confusion which would have

been almost disastrous if end-use classifications had been imposed. Through almost a miraculous spirit of cooperation, enough metropolitan centers have backed the leadership of New York City and Chicago, and the commercial printing industry is given the opportunity to police itself by putting into motion certain very necessary activities which may save it from further reduction in paper quota."

From New York City and Chicago comes the information that each of the associations in these two cities has contributed another sum of \$5,000 for the continuation of the work of the Joint Committee on Government Relations of the Commercial Printing Industry. Each city through its own printers' group namely, Employing Printers Association and the Graphic Arts Association of Illinois, had previously contributed \$12,500 toward the fund needed to conduct the nation-wide campaign in paper conservation. Numerous other cities have likewise contributed proportionate sums based upon the volume of printing done in their respective cities, but several thousand dollars additional are needed to carry the work on to a successful conclusion.

Business Week, in its issue of February 12, devoted almost a page to a recital of the work of the Joint Committee on Government Relations of the Commercial Printing Industry. Reference was made to the movement to standardize paper on the basis of 1,000 sheets of 25 by 40 inches, expressed for convenience as 25x40/1,000.

"Members of the committee are confident that a simple set of conversion tables would carry the paper estimators, buyers, and sellers through the transition period with a minimum of confusion," is one of the comments made by *Business Week*. Errors in estimating would be diminished because the greatest single cause—conversion from hundreds or thousands of paper sheets to reams of 480 or 500 sheets and back again—would be eliminated."

O'HAYER BECOMES MIEHLE ADVISOR

E. J. O'Hayer, who became well known to printers in the New York area during the thirty-two years that he served the Miehle Printing Press and Manufacturing Company there, has retired from sales work. He is vice-president of the company and will continue in its service by acting in an advisory capacity.

He has been succeeded by Carlton Mellick, who will take charge of typographic press sales and service in the New York territory. Mr. Mellick was first associated with the company in 1929, and now returns after serving two years with the War Production Board.

MERL TABOR

Merl Tabor, the secretary and general manager of the Hall Lithographing Company, Topeka, Kansas, died February 23 near Plankinton, South Dakota.

Active in Topeka printing since 1925, he first joined the Hall Company as salesman, advancing to the positions he held at the time of his death. He was 43.

NELSON WARNS PAPER MEN OF TIGHTER CONTROL

● REGRETS WERE EXPRESSED by Donald Nelson, chairman of the War Production Board, at the several conventions of paper manufacturers and mills held in New York City during the week beginning February 14, that Government officials took paper for granted at the beginning of the war instead of recognizing it as an essential industry to be maintained. However, stern notes were sounded by him and others that unless the paper manufacturers became more enthusiastic about bidding on items for the Army and Navy, stricter rules governing operations of the paper industry would have to be put into effect.

The paper merchants met in sessions of their own under the auspices of the National Paper Trade Association, and also in groups to discuss the problems of the distribution of papers of special brands. In all of these groups references were made concerning the restricted use of samples being distributed to printers and other converters. In some cases it was indicated that changes in sampling methods would be made after the war.

Mr. Nelson in his speech acknowledged that the official agencies of the Government had failed to appreciate essentiality of paper as a critical war item until quite recently. He gave his address at the opening session of the American Paper and Pulp Association.

"I know a little bit about paper," said Mr. Nelson, "but I learned much more about its importance during the past several months. We have always taken paper for granted, like water and air. It was always there when we wanted it. In the early days of the war when we could transfer any item from metal or some other material to paper, we did it.

"I know of the difficulties that beset you in this industry, and of the equipment that you need. We will try to work out the difficulties by using ingenuity.

"We must have paper for the distribution of news, books, and all sorts of things. We cannot carry on without paper. It is one of those things we must have. We would not like to ration paper, and I am sure that it will not be done. However, the first need is to supply the armed forces with paper, and after that need has been supplied to provide paper for the civilian economy."

Mr. Nelson appealed to the paper industry to send some of its best men to

Washington to help solve the difficult problems associated with the industry.

"We cannot do this job unless you give us the men and we have some very good men now," he continued. "There is not a single frustration that cannot be overcome, but we need the men who know the business thoroughly."

Government representatives were in attendance at practically all of the main sessions and also at "executive" divisional group meetings, but it was at the big "open" meeting of the American Paper and Pulp Association held Wednesday afternoon that paper mills were warned by Rex W. Hovey, director of the paper division of the W.P.B., that unless the proposals and contracts of the United States Army and Navy were better served in the future, these services would demand that stricter rules of control should be made effective to govern the industry.

"I sincerely hope that paper men will not let this sentiment come to a head but will use every means possible to utilize their pulp for making paper that will advance the war effort," said Mr. Hovey. "The Army and the Navy are not going to supply men to provide more pulp for their use but they expect that their needs will be supplied according to the present economy, or else someone is going to get hurt."

Difficulties of getting men to work in the forests as wood cutters were mentioned in a number of the speeches. The audiences were repeatedly reminded that experienced woodsmen had been drafted until recently for the armed services and were also encouraged to leave the paper industry for work in other industries then considered of greater importance. Now all Governmental agencies are trying desperately to make amends and are even trying to use war prisoners in the work of producing pulp wood, but this scheme is failing. It was stated that these war prisoners are paid eighty cents a day when working, but that hitherto no volume of production was required of them.

"The Italian prisoners of war are a happy-go-lucky lot of men and they are not going to work very much as long as they get paid as much for not working as they are paid for working," reported James L. Madden of the War Production Board. "And the Nazis are no better as workers."

David Graham, the director of pulp allocation of the W.P.B., described the manner in which pulp was allocated to the different types of mills, and expressed the hope that it would be possible to obtain enough wood pulp and supplementary fibre to keep all mills in operation during the second quarter of 1944. In concluding his address he said:

"The War Production Board has recognized the essentiality of paper and is doing its utmost to increase the volume of pulp. But you are responsible to see that the pulp is made into paper that will help the war effort."

Answers

to The Inland Printer Picture Quiz on page 55

Reading left to right: Harry A. Porter, vice-president of Harris-Seybold-Potter Company, Cleveland, Ohio; Howard N. King, typographic director of The Maple Press, York, Pennsylvania; and Bernard B. Eisenberg, president of Corday & Gross, Cleveland, Ohio.



In war and peace — fine quality

Linweave

Springfield 2, Massachusetts

FINE PRINTING AND ENGRAVING PAPERS • • ENVELOPES TO MATCH

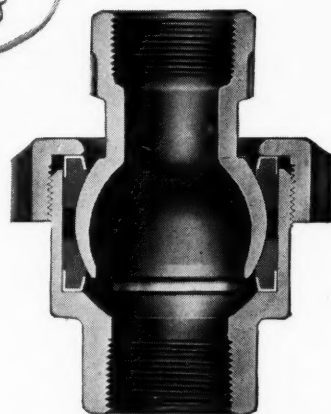
When Writing These Advertisers, Please Mention THE INLAND PRINTER



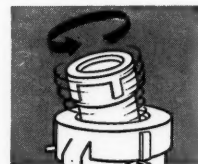
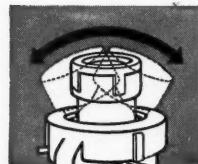
EASY MOVEMENT AT THE JOINTS!

Every movement and strain in a fluid conveying system must be compensated for...to avoid leakage and breakdown! When steam or air or chemicals or fluids under pressure are piped, it's very important to have Barco Flexible Joints there to take the shock of impact, vibration, movement, contraction, and expansion. Barco Flexible Joints do not loosen, leak, or lay down on the job! They haven't for thirty years! Won't you tell us your problems?

Barco Manufacturing Company,
1821 Winnemac Ave., Chicago 40, Illinois



Not just a swivel joint...but a combination of a swivel and ball joint with rotary motion and responsive movement through every angle.



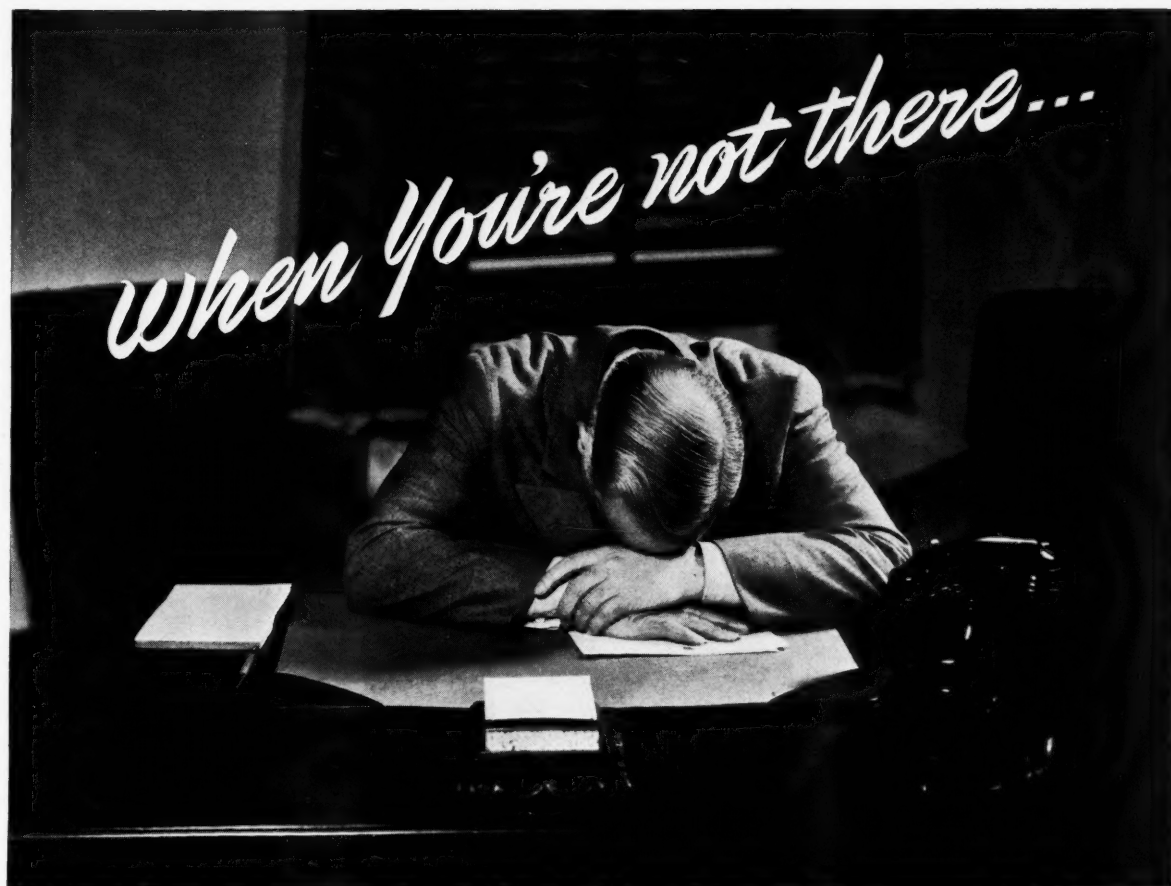
BARCO FLEXIBLE JOINTS



"MOVE IN

EVERY

DIRECTION"



THIS might be a picture of the fellow you called on yesterday—the customer who once scared you about printing prices.

When you call on him you see him at his best—busy, brisk, short. We show him to you as he often is "when you're not there"...to remind you in a simple way that he gets weary, that he has problems, that he's human, that he's really no one to be afraid of at all. That he's just like you—except he's no one to be afraid of because he can't possibly know your business as well as you do who devote your whole time to it.

* * *

So often we who sell form false impressions. We catch a prospect at an unfavorable moment—then base our strategy on all future calls on the one in which we almost struck out.

Now is a good time to change our thinking about selling printing—particularly about letterheads. Many of your customers have more money to spend than ever—but more worries, too, as they look ahead to their prospects for postwar business.

Not the least of their troubles is the fact that many of the normal advertising avenues of customer contact and prospect development are closed to these firms for the duration. They have fewer civilian products to advertise. Their company—its policies, its strength, its research for postwar, its personnel, its service—these are their best sales points today...and the personal letter is the ideal medium for these facts.

So—these times were never so favorable for switching letterhead customers to the finest kind of paper...all-rag Anniversary Bond. It still costs only 1/5c more than a 25% rag

stock, but its extra value was never so obvious. For as you well know, today's wartime non-rag and part-rag papers are unavoidably flimsy and grayish—due to shortages of wood pulp and chemical bleaches.

But Anniversary Bond remains just as opaque, crisp, brilliant white and permanent as before the war. Plentiful rag cuttings—clean and new—insure that...and that's something to talk about! Carry with you our "See for Yourself" Comparison Kit, nationally advertised to almost 100,000 letterhead prospects in Banking, Dun's Review, Purchasing and The Reporter of Direct Mail Advertising. There's extra profit in it for you—and pre-war paper quality in it for your customer.

FOX RIVER PAPER CORPORATION • Appleton, Wis.



CRISP AS
A NEW BILL...



...OPAQUE, STRONG
AND PERMANENT



BRILLIANT
WHITE...



...AND ALL RAG PAPER
RELEASES CHEMICALS
& WOOD PULP FOR WAR



THE FINEST LETTERHEAD PAPER IS MADE FROM all RAGS

Please Mention THE INLAND PRINTER When Writing These Advertisers



NAMES THAT LIVE

THE MORE POPULAR BRYANT BRANDS

COATED

CELLUGLOSS — C2S Enamel; C1S Enamel

IMPERIAL — C2S Enamel

BRYFOLD — C2S Enamel; C2S Cover

PLIABLE — C2S Enamel; C2S Cover

MILHAM — C2S Enamel; *C2S Offset Enamel;
*C1S Litho (Gloss Ink)

SUNRAY — C2S Enamel; *C1S Litho; *C1S
Litho (Gloss Ink)

BRYCOTE — C2S Enamel

FEATHERWEIGHT — C2S Enamel

UNCOATED

IMPERIAL — Bible; Manifold

BRITISH OPAQUE

DE SOTO — English Finish; Super; *Litho Ma-
chine Finish; *Litho Super; *Litho Duplex
Super; *Offset

BRYANTIQUE — Eggshell

BRYTONE — English Finish; Super; *Litho Ma-
chine Finish; *Litho Super

ROCKET — *Offset

SUNBEAM — English Finish; Super; *Litho
Super; Eggshell

BRYANTEER — English Finish; Super; Eggshell

The availability of these grades is restricted,
in some cases by war conditions.

*Designed for top performance on offset presses.

Whether in government or in business,
the prerequisites of leadership are experi-
ence — and imagination that spurs men to
do better things.

These qualities are hard at work in the
Bryant organization, meeting today's
problems fairly — and at the same time
developing better papers in our labora-
tory to fit your post-war plans.

BRYANT
PAPER COMPANY
KALAMAZOO 29F, MICHIGAN
CHICAGO SAN FRANCISCO NEW YORK



POST ~~X~~ WAR PRE-PEACE

Post-War is a word used by dreamers as a name for the era to come in which humanity will enjoy a new type of living when the last "all clear" is sounded. It is a word that blinds one to life's realities of everyday living. It is a fake!

Pre-Peace is a sound n'sane word! It is a word used by thinkers—men who know the future foretells success and prosperity only for those who prepare for it—NOW. In your Pre-Peace Planning, maybe our experience and knowledge of the past 138 years can assist you in making it a bit easier to decide the "yes" and "no" decisions that arise.

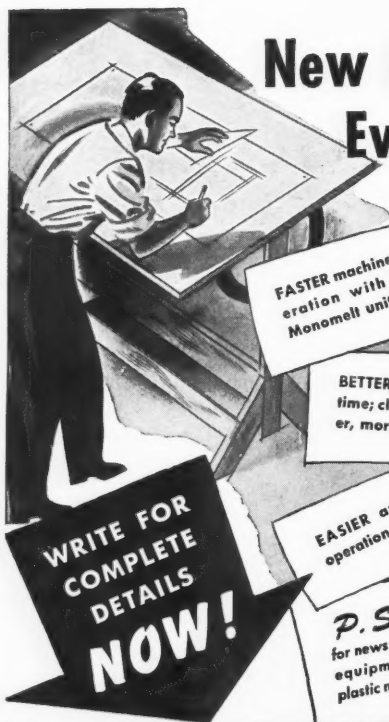
R. HOE & CO., INC.

910 EAST 138th STREET, NEW YORK 54, N. Y.

BOSTON • CHICAGO • BIRMINGHAM • SAN FRANCISCO



Back the Attack • Buy More War Bonds



New MONOMELT Features Promise Even Faster—Better Handling of Type Metal

Despite terrific wartime demands for speed and quality in printing processes, new features of Monomelt automatic type metal handling systems help printing craftsmen do the job easily, economically.

Monomelt's new features will bring added savings to your composing room . . . faster machine operation, less down-time . . . better slugs, avoiding resets . . . less labor all the way around—plus many other advantages.

Let us tell you how new Monomelt features guarantee more savings, in high quality printing production, for your shop.



MONOMELT COMPANY 1611 POLK STREET N. E. MINNEAPOLIS



Credit for the winning of the Army-Navy "E" belongs to the men and women of the Neenah Paper Company. Their loyalty and wholehearted cooperation is an inspiring example of partnership between our American workers and our American fighting forces. It is also typical of the care and effort that has always gone towards making NEENAH'S fine rag papers outstanding values in the commercial market.

NEENAH
FINE RAG PAPERS
FOR EVERY BUSINESS NEED



NEENAH PAPER COMPANY • NEENAH, WIS.

INTERNATIONAL COOPERATION



Red Cross Serves Good Cheer in NEW GUINEA



The American Red Cross, modern miracle of mercy and good cheer, goes everywhere—giving mighty help to the Yanks and

their Allies. It's a long way from a blood center at home to a battle front in the jungles of New Guinea. But these and a million more activities are all in the daily work of compassion that is the Red Cross.

In the fabric of cooperation being woven

to bind nation to nation in a practical peace, the work of the Red Cross gleams like a thread of pure gold. Beyond all other organizations in the world, the Red Cross stands for unselfish *International Cooperation*.

★ GIVE TO THE RED CROSS ★

International



PAPER COMPANY

220 E. 42nd ST., NEW YORK, N. Y.

PAPERS FOR PRINTING AND CONVERTING

Please Mention THE INLAND PRINTER When Writing These Advertisers

More Profit Than Ever

WHEN YOU REPLACE WORN-OUT MACHINES WITH
Roberts Models 27 and 28

Nowhere else will you find all the advantages that ROBERTS builds into numbering machines. Yes—recommend, specify, and buy ROBERTS . . .



For very low original cost—easy upkeep—extra speed and long life.

Recondition all machines once a year!

Model 27—5-Wheel **40%** —\$7²⁰ each
\$12. Less net

Model 28—6-Wheel **40%** —\$8⁴⁰ each
\$14. Less net

EXTRA FEATURES: Roman or Gothic style figures. Forward or backward action. UNCONDITIONAL GUARANTEE. Quantity discounts; 10% trade-in.

Roberts Numbering Machine Co.
694-710 Jamaica Ave. • Brooklyn, New York



THE SMALLEST FRACTION

Take the tiny wedge marked "ink" out of your production cost. Ponder it a while. At the most it is one or two per cent of the cost of printing, but what a difference in results reproductively, that tiny wedge can make if you give it a little more attention. For an infinitesimal dent upwards you can enhance the entire job. Worth looking into, isn't it?

APPROXIMATE INK COVERAGE TABLE

PAPER	BLACK	YELLOW	RED	BLUE	TINTS M. WHITE
CTD.	270	180	235	250	150
S.S.C.	220	145	190	230	135
Book	115	65	70	100	60

Figures are for thousands of square inches per pound of ink. For lake inks, add from 5% to 10% to above figures.

**GEORGE H.
MORRILL
COMPANY**

DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVE., NEW YORK 13, N. Y.

BOSTON PHILADELPHIA CHICAGO SAN FRANCISCO
MINNEAPOLIS ST. LOUIS FORT WORTH DETROIT
LOS ANGELES SEATTLE

EVER WORTHY of YOUR CONFIDENCE



Many printers have largely eliminated costly pressroom delays by standardizing on dependable TROJAN "Super-Flat" Gummed Papers. Manufactured by a company with more than a quarter-century of specialized experience, these uniform papers have always assured profitable label and sticker runs.

THE GUMMED PRODUCTS COMPANY

OFFICES • Troy, Ohio • MILLS

SALES BRANCHES IN PRINCIPAL CITIES

"When you think of gummed products, think of Gummed Products!"

A GRAPHIC POINT ABOUT POSTWAR DEVELOPMENTS ●

For 164 years Huber has given continuous, reliable service to the graphic arts. Old? Yes, in point of years—but always on its toes when dealing with problems of the day. Just as it will be 'way out in front when it comes to dealing with postwar printing perplexities and developments. It's good business to rely on a supplier who controls every phase of manufacture even to the production of raw materials . . . for your printing inks — LETTERPRESS or OFFSET for the PUBLICATION, CONTAINER, BAG, WRAPPER and COMMERCIAL fields . . . or for other grades of inks. It pays to keep ahead with Huber.

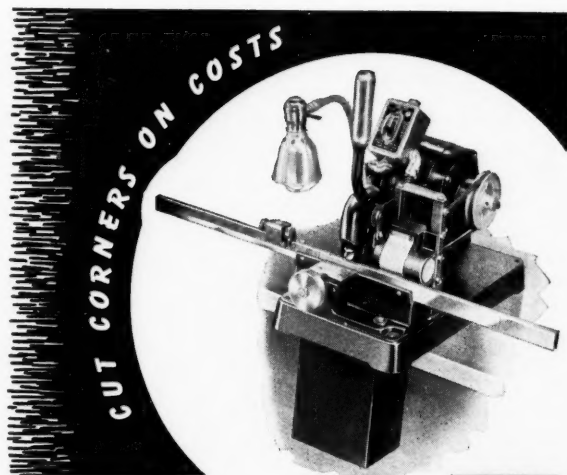
HUBER PRODUCTS



IN USE SINCE 1780

J. M. HUBER, INC.

NEW YORK • CHICAGO • ST. LOUIS • BOSTON



The NEW Economy Model Rouse Vertical Rotary Miterer brings new savings to small and large printers. It is **PRICED LOW** to fit the conservative budget. With a capacity of 700 miters an hour, it meets the requirements of the majority of plants.

Prices and complete information will be mailed at your request --- and without obligation to you.

H. B. ROUSE & COMPANY
2218 N. WAYNE AVENUE, CHICAGO, ILL.



Precision

PAPER KNIVES

- 1** Perfected .002" concave bevel—making for extra sharpness without weakening edge.
- 2** "Straight as a die" trimming—less than .001" variance throughout length of cut.
- 3** Heat-treated by a special SWW process to combine hardness with toughness—to give maximum number of cuts between grindings.
- 4** Furnished as standard equipment on many of America's finest Paper Trimming Machines for more than 60 years.

For Quotations Write

SIMONDS WORDEN WHITE CO.

604 NEGLEY PLACE • DAYTON, OHIO

★ HE EARNS A STAR..TOO!



A salute to the men who keep the production lines flowing . . . long hours . . . no absenteeism or backsliding here. They know that total war means total effort. They know that exacting workmanship is a duty and careless machine operation is kin to sabotage. They turn every spare dollar back into Bonds for fewer Battles. Yes . . . these men, too, earn a star just as surely as do our fighting heroes at the front. We salute this kind of a worker . . .

....and to their employers in the Graphic Arts, Challenge invites inquiries on equipment maintenance. We may have suggestions that will save production time or increase machine operations. Call on us at any time. 478



BUY WAR BONDS

THE CHALLENGE MACHINERY CO.

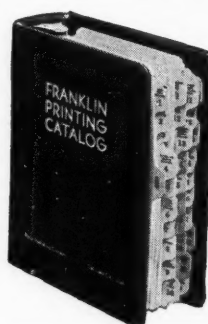
Main Office and Factory: **50th ANNIVERSARY** Eastern Sales Office: **50 Church St., NEW YORK**
GRAND HAVEN, MICH.



PRINTER---LAY THAT . . . PENCIL DOWN!

Valuing jobs by assembling costs in a long, laborious row of figures is the old, out-moded way . . time-consuming, hazardous and wasteful.

JOIN THE FPC BRIGADE



—the thousands of successful printers who save time, avoid error and put their business on a business-like basis by using the

FRANKLIN PRINTING CATALOG

Write today for our no-risk trial order plan.

PORTE PUBLISHING CO.
 Salt Lake City 5, Utah

MODERN MAGIC

AMERICAN

BLUE BOY!

9.90

11.90



AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.
 ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
 BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

THE INLAND PRINTER

Volume 112 • March, 1944 • Number 6

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

Horace T. Hunter, President

John R. Thompson, Vice-President and Treasurer

J. L. Frazier, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

FOREIGN SUBSCRIPTION AGENTS

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Ontario, Canada.

S. Christensen, Box 536, Montreal, Quebec, Canada.

The MacLean Company of Great Britain Ltd., 57 Goldsmith Avenue, Acton, London W3, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

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Acclaimed by All:

- Zephyr Halftone Black
- Zephyr Super Black
- Zephyr Utility Black

Available for any job . . .

Sets with lightning rapidity . . .

Backs up clean in 30 minutes . . .

Dry as a bone in one hour . . .

Try them and you'll buy them.

SERVICE

FROM COAST TO COAST

Beneath this stack, experience, research and service are at your command.

Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY 611 WEST 129th STREET, NEW YORK, N. Y.

Albany Boston Cleveland Detroit Jacksonville Los Angeles Nashville Philadelphia
Baltimore Charlotte Dallas Helena Kansas City Miami New Haven New Orleans Seattle
Birmingham Chicago Dallas



KID NUMBERS CO-OPERATION No. 1 POST-WAR "MUST"

Dear Pop,

A bunch of us in our company had a bull-session last night, and we got pretty serious. We were talking about "Combined Operations."

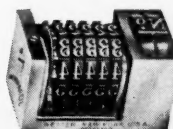
All of us have seen co-operation work just like an efficient, high-speed press with every part doing its stuff so that the Wetter can number up a good run. We've seen off-shore Navy guns softening up a seaport for the Army's advance, and Army planes protecting the ships. We've seen teamwork between every branch—Engineers, Signal Corps men, Quarter masters, Medical Corps.

In our bull-session we went on to talk about post-war planning. We agreed that co-operation between labor, management and government is bound to work after the war, just as it is helping now.

Don't get the idea that I'm going overboard on theory. I'm not. But I've seen co-operation work in print shops and everywhere else, and I know it's a "must" for the time when we lay aside our G. I. helmets.

So long now. Best regards to everyone. Write when you can, tell others to write to the boys often, and keep on buying bonds.

The Kid



Wetter Lock-Wheel
One of many models



Wetter Rotary
One of many models

Wetter NUMBERING MACHINE CO.

ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.

Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

CLASSIFIED BUYERS' GUIDE

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RATES FOR CLASSIFIED ADVERTISEMENTS

• **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classification, only 65 cents a line—minimum, \$1.95. Terms: Cash with order. (Replies to keyed ads forwarded daily when received, without extra charge, except packages and samples for which the sender should remit an amount to THE INLAND PRINTER equivalent to that required as postage for mailing the package to our office.)

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose check with order.

Display:	1 tl.	3 tl.	6 tl.	12 tl.
1/2 inch.....	\$ 9.00	\$ 8.25	\$ 7.50	\$ 6.75
1 inch.....	15.00	13.50	12.00	11.00
2 inches.....	27.00	25.00	23.00	21.00

BRONZING MACHINES

MILWAUKEE BRONZERS — for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

CALENDARS AND CALENDAR PADS

Largest assortment and best selling line of Pads for either Art or Business Calendars. Write for catalog. Orders filled immediately.

JOSEPH HOOVER & SONS CO.
MARKET AND 49TH STS. PHILADELPHIA, PA.

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

ENGRAVED STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery of fine quality. Siegelst Engraving Co., 924 Oak St., Kansas City 13, Mo.

EQUIPMENT WANTED

• **IF YOU HAVE ANY SURPLUS PRINTING** machinery or supplies, advertise them in May's Bulletin, Binghamton, N. Y. No charge. Conditions must be guaranteed as described and price must be stated.

• **WANTED**—Linotype or Intertype also Challenge Paper Drill. Write Box M-693, The Inland Printer.

• **WANTED**—in good condition — 1 power driven paper cutter—size 30" to 36" with or without motor. Motor should be 440 volt, 60 cycle, 3 phase. W. W. Cross & Co., Inc., E. Jaffrey, N. H.

• One rebuilt or second hand Miehle Vertical in first-class condition. Give price, serial number. Shaw-Barton, Coshocton, Ohio.

FOR SALE

TYPESETTING EQUIPMENT

- ★ Model CSM Intertype, self quadder
- ★ Model HSM Intertype, self quadder
- ★ Model CSM 42-pica Intertype
- ★ Model C 42-pica Intertype
- ★ Ludlow, 22½ ems, 6 cabinets, mats late faces
- ★ Monotype convertible caster for composing, display, strip material
- ★ Monotype Composition Casters
- ★ Monotype Keyboards, 65 and 90 em
- ★ 500 Fonts composition and display mats

PAYNE & WALSH CORP.

82 Beekman St. New York 7, N. Y.
BEekman 3-1791

• **FOR SALE**—One Model 40 Multigraph Duplicator, complete with counter and motor AC 110 volt, 60 cycle. Dr. Ward's Medical Co., Winona, Minn.

Conservative prices, unquestioned quality

No. 44R Miehle Unit with Dexter 1-F four post feeder current style new in 1938

Two No. 3 Miehle Units with Dexter suction pile four post feeders, rebuilt to factory standards and guaranteed as new mechanically

2 Kelly B Special Presses, 17 x 22 Rice, 12 x 18, automatic press

2 Intertypes, Models B and C

Model 55 Baum folder with rotary type suction pile feed

Seybold 4 post Stamper and Embosser, gold leaf attachment

TYPE & PRESS OF ILLINOIS

220 So. Jefferson St. Chicago 6, Ill.

• **STONEMETZ PONY CYLINDER**, 25x33, \$500. M-24 Auto-fede, letter size, \$325. Model 19 Linotype, fine shape, \$1150. Jewel 22½" Cutter, \$50. 10x15 Universal, \$150. Acme 48" Power Cutter, extra knife, \$400.00 less motor. Cabinet for 20 galleys, \$15. May Bros., Binghamton, New York.

• **FOR SALE:** One Model H 28" Columbia Bronzer, Automatic Feed with Jogger Table, Now in operation. Make Offer. L. Gordon & Son, Inc., Baltimore 30, Md.

• **CHANDLER AND PRICE PRESS:** Gordon 12x18, hand feed, fountain enablerator, 23 E. Jackson Blvd., 10th floor. Harrison 4422. Chicago, Ill.

(Continued on Next Page)

MEGILL'S Patent Spring Tongue GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY

763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S Patent Original Steel GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.

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CASLON BOND PAK
holds 10 boxes • 5000
plus* sheets • a com-
plete storage or delivery
unit with space for label

for letterheads and forms

Accurate mill-cut 8½x11 • white, 500 plus* sheets to box,
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in Pak • has label for your
name • U.S. Patent 2319018

*extras for make-ready

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DRAWER

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BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

Classified Buyers' Guide (continued)

FOR SALE (continued)

● 30 in. x 40 in. Vallette litho darkroom camera complete with two copyboards, one operating on camera rails, other on separate structure; positive holder; acid-blast focusing glass; steel focusing tape; Douthitt diaphragm control coupled to 80 c.m. Zeiss Apo-Planar lens. Smaller copyboard on rails is 35 in. x 35 in. and 2-motor control from darkroom regulates forward-backward and up-and-down movement. Larger board has face 8 feet x 5 feet, with steel reinforced supporting structure measuring 14 feet x 5 feet. This larger board is also fully automatic, vertical and lateral adjustments being controlled by push buttons within darkroom. Lateral movement is 3 feet to either side of center line; vertical range is 1½ feet above or below center line. All electrical equipment is AC 60-cycle.

Douthitt whirler 60 in. diameter, will take plate size 35 in. x 49 in. Motor operates on AC 60-cycle.

Photographs available of all this equipment.

SHOPPING NEWS

5309 Hamilton Ave., Cleveland, Ohio

● **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

● **FOR SALE**—DeVilbiss Spray outfit for the No. 1 Miehle press. O'Bannon Publishing Company, Corydon, Indiana.

● **For Sale: An Extensive Line** of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kan.

HELP WANTED

● **SIT. FOR OPERATOR-PRINTER**, County Seat weekly. Good shop, modern lino., attractive locality, not defense center. \$45 week up. Journal, Shoshone, Idaho.

HELP WANTED (continued)

● **BINDERY FOREMAN**—One of Best Opportunities in the business. Full charge night shift. Large magazine, pamphlet bindery. All modern equipment. Union. Our employees know of this advertisement. Essential plant. Give full details, experience, salary expected. Box M-692, The Inland Printer.

● **PRINTING SALESMAN**—Steady; straight salary. Largest plant in central Washington. City is beautiful, clean, modern, growing. Population 35,000. Not a defense center. Climate mild, clear, dry. Good fishing and hunting. State your experience, previous employers, age, marital and draft status, salary expected, and enclose snapshot. Republic Publishing Company, Yakima, Washington. Attn: Perry Acker.

● **SALESMAN**—A Western city (Washington State) commercial-printing plant is seeking a man experienced in office sales, purchasing stock, and keeping of usual non-accounting records. Give experience, references, age, salary expected, in first letter. Write Box M-687, % The Inland Printer.

● **WANTED—JOB PRESSMAN**: cylinder pressman; Cleveland Folder Operator. Old established modern plant—steady work, good pay, good working conditions. Job permanent, not just duration. Located near Pittsburgh, Pa. Give all details first letter to permit immediate decision. Write Box M-691, % The Inland Printer.

LINOTYPE OPERATOR-PRINTER

for job shop. Steady job, \$1.25 per hour, time and half over 40 hours. Write stating draft status and experience. Unless you are interested in a good steady job please do not apply. State in first letter age and experience.

C. & L. PRINTING CO., Elkton, Maryland

(Continued on page 82)

★ IDEAL ★ ROLLERS

Produce
Uniform
Quality

Ideal Graphic form rollers and Ideal Inkmaster (vulcanized oil) distributors will keep your letterpresses producing high-quality work at production speeds in any kind of weather.

★

Use Graphic form rollers with linseed-base inks. Made of high-quality glue and glycerine to withstand high speeds and hot weather.

Ideal Inkmaster rollers are made of vulcanized vegetable oils. Weatherproof; remain true in diameter. Can be used with linseed- or water-base inks.

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for Lithographers, Printers, Newspaper Publishers. Also Presses
for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N. J.

CLASSIFIED BUYERS' GUIDE

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RATES FOR CLASSIFIED ADVERTISEMENTS

• **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classification, only 65 cents a line—minimum, \$1.95. Terms: Cash with order. (Replies to keyed ads forwarded daily when received, without extra charge, except packages and samples for which the sender should remit an amount to THE INLAND PRINTER equivalent to that required as postage for mailing the package to our office.)

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose check with order.

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1 inch....	15.00	13.50	12.00	11.00
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CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

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• **WEDDING INVITATIONS** and other engraved stationery of fine quality. Siegelst Engraving Co., 924 Oak St., Kansas City 13, Mo.

EQUIPMENT WANTED

• **IF YOU HAVE ANY SURPLUS** PRINTING machinery or supplies, advertise them in May's Bulletin, Binghamton, N. Y. No charge. Conditions must be guaranteed as described and price must be stated.

• **WANTED**—Linotype or Intertype also Challenge Paper Drill. Write Box M-693, The Inland Printer.

• **WANTED**—In good condition — 1 power driven paper cutter—size 30" to 36" with or without motor. Motor should be 440 volt, 60 cycle, 3 phase. W. W. Cross & Co., Inc., E. Jaffrey, N. H.

• One rebuilt or second hand Miehle Vertical in first-class condition. Give price, serial number. Shaw-Barton, Coshocton, Ohio.

FOR SALE

TYPESETTING EQUIPMENT

- ★ Model CSM Intertype, self quadder
- ★ Model HSM Intertype, self quadder
- ★ Model CSM 42-pica Intertype
- ★ Model C 42-pica Intertype
- ★ Ludlow, 22½ ems, 6 cabinets, mats late faces
- ★ Monotype convertible caster for composing, display, strip material
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- ★ Monotype Keyboards, 65 and 90 em
- ★ 500 Fonts composition and display mats

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BEekman 3-1791

• **FOR SALE**—One Model 40 Multigraph Duplicator, complete with counter and motor AC 110 volt, 60 cycle. Dr. Ward's Medical Co., Winona, Minn.

Conservative prices, unquestioned quality

No. 44R Miehle Unit with Dexter 1-F four post feeder current style new in 1938

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Patent

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THE EDWARD L. MEGILL COMPANY
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Original Steel
GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.

BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

CASLON BOND PAK
holds 10 boxes • 5000
plus sheets • a com-
plete storage or delivery
unit with space for label

for letterheads and forms

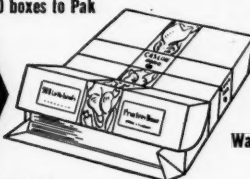


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Accurate mill-cut 8½x11 • white, 500 plus sheets to box,
10 boxes to Pak

CASLON UTILITY BOX
contains 500 plus sheets •
8½x11 • white • 10 boxes
in Pak • has label for your
name • U. S. Patent 2319018

*extras for make-ready



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DESK
DRAWER

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HELP WANTED (continued)

• **BINDERY FOREMAN**—One of Best Opportunities in the business. Full charge night shift. Large magazine, pamphlet bindery. All modern equipment. Union. Our employees know of this advertisement. Essential plant. Give full details, experience, salary expected. Box M-692, The Inland Printer.

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LINOTYPE OPERATOR-PRINTER

for job shop. Steady job, \$1.25 per hour, time and half over 40 hours. Write stating draft status and experience. Unless you are interested in a good steady job please do not apply. State in first letter age and experience.

C. & I. PRINTING CO., Elkton, Maryland

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★ IDEAL ★ ROLLERS

Produce
Uniform
Quality

Ideal Graphic form rollers and Ideal Inkmaster (vulcanized oil) distributors will keep your letterpresses producing high-quality work at production speeds in any kind of weather.

Use Graphic form rollers with linseed-base inks. Made of high-quality glue and glycerine to withstand high speeds and hot weather.

Ideal Inkmaster rollers are made of vulcanized vegetable oils. Weatherproof; remain true in diameter. Can be used with linseed- or water-base inks.

IDEAL ROLLER & MFG. CO.
Chicago 8, Illinois • Long Island City 1, N. Y.

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Foundation*

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OFFSET**

**BUILD FOR BETTER BUSINESS!
BUILD ON A QUALITY PLATFORM!**

ADENA HALFTONE OFFSET (midway between enamel and regular offset) is humidified during manufacture, treated to moisture-proof packing, delivered to printer absolutely flat.

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The Business Man Knows the Importance of Keeping up Quality during Wartime. Mighty Good Insurance for the Future!



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Everyday all over America

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Specialized for Modern Business

— is stepping up production. Faster and better paper work is being turned out because these quality papers increase clerical efficiency.

Classified Buyers' Guide (continued)

HELP WANTED (continued)

• **PRESSMAN** in medium sized well equipped shop doing better class general commercial work. Press equipment consists of Miehle Horizontal and Vertical, Kluge 10 x 15 unit and 8 x 12 C. & P. Open. All equipment comparatively new now and in good condition. Position is open now and is steady, permanent and not for duration only. Clean shop and good working conditions. Five day forty hour week. City of 20,000, good schools and living conditions. State age, draft status, experience and salary expected. The Findlay Printing and Supply Company, 406 S. Main Street, Findlay, Ohio.

Bindery Foreman—Permanent position with well established job printing concern. Occupational background must include knowledge and operation of ruling, folding, punching, paper cutting machines, etc., as well as general book binding experience. Apply by letter stating qualifications and experience.

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• **WANTED**, Rotary letter press pressmen and assistants for 64 page 2 color Rotary press. High wages with plenty of overtime. Reply to Progressive Farmer, 821 North 19th St., Birmingham, Alabama.

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(Continued on next page)



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1342 North Halsted St., Chicago, Ill.
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(Continued on page 84)

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Imperial Bond	100% Rag	Sterling Ledger	85% Rag
Exposition Bond	75% Rag	Record Ledger	75% Rag
Textile Bond	50% Rag	Title Ledger	60% Rag
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Write to International Printing Ink, 350 Fifth Avenue, New York 1, N. Y. Branches in principal cities.

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F. P. ROSBACK COMPANY

Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

The Inland Printer

MARCH, 1944 • VOLUME 112 • NUMBER 6

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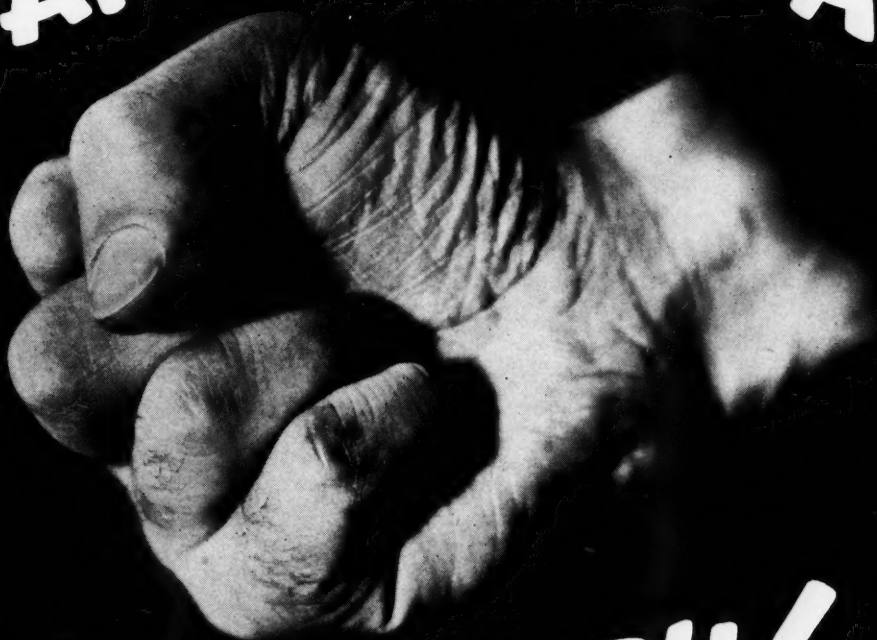
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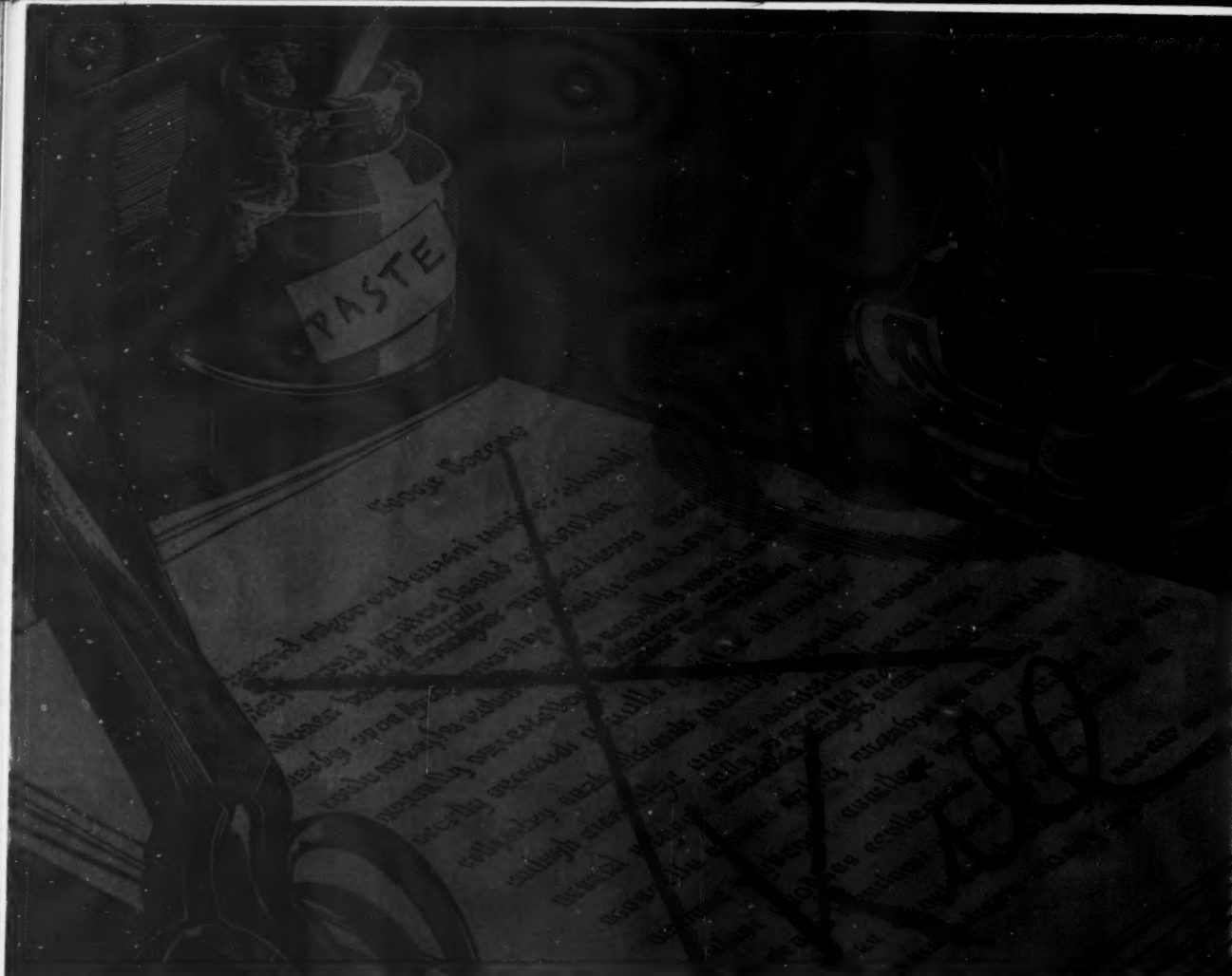
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